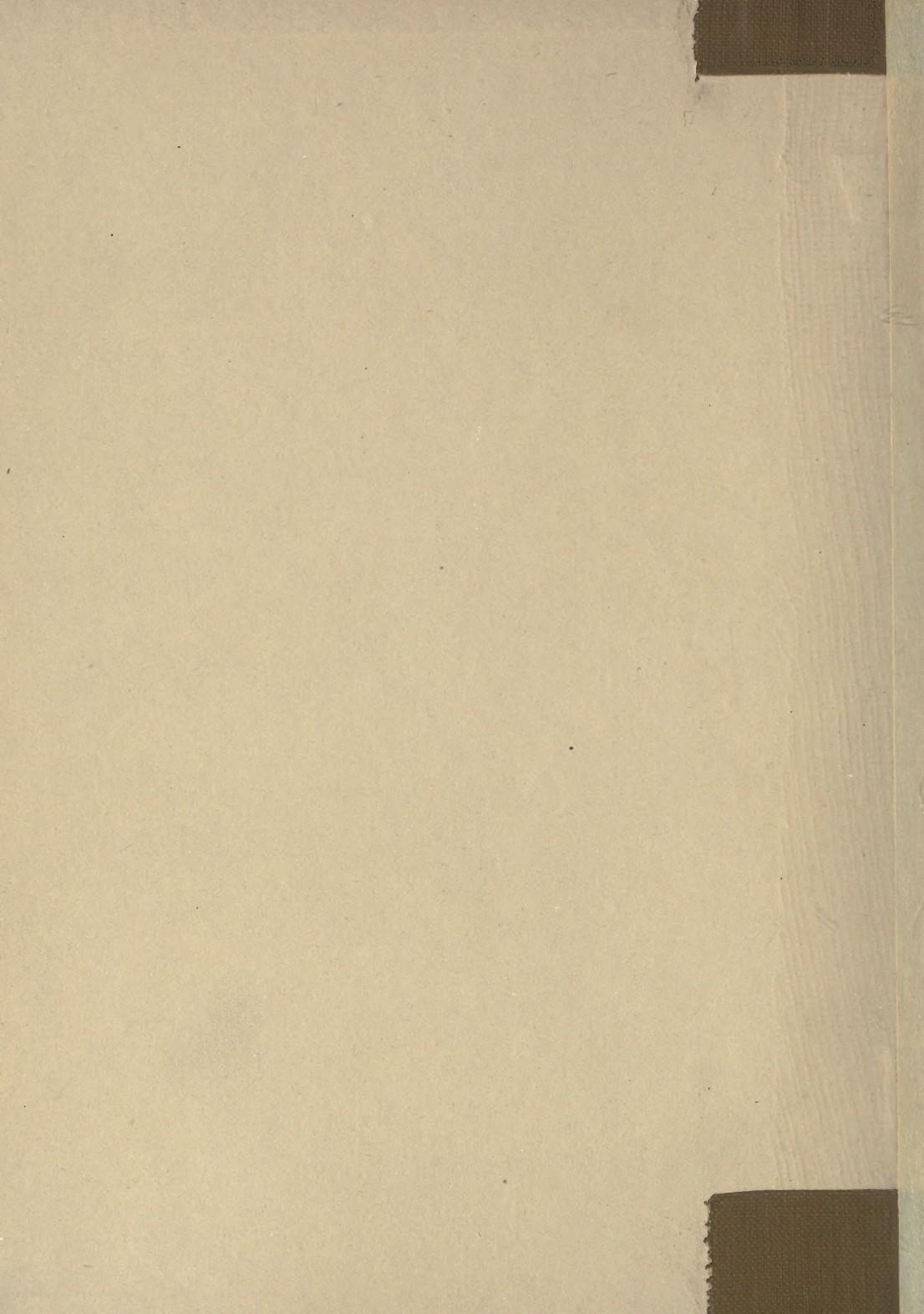
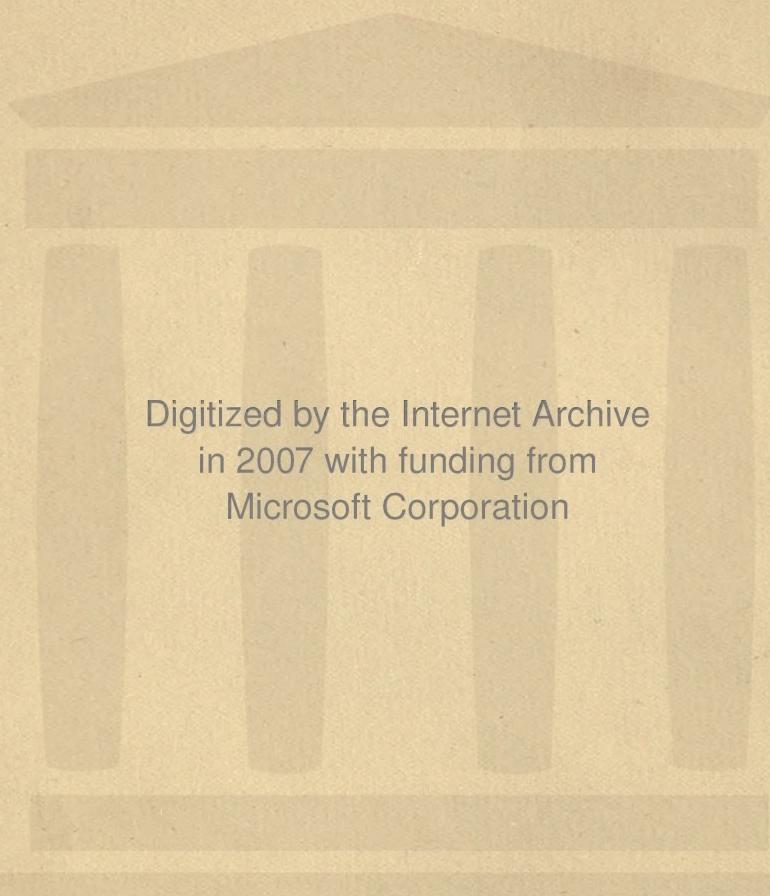


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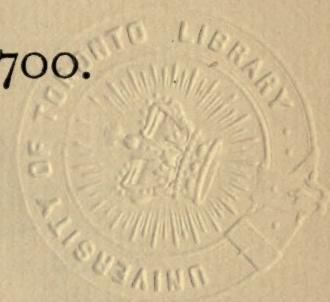


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A LIST OF ENGLISH PLAYS.

A LIST OF ENGLISH PLAYS
WRITTEN BEFORE 1643
AND PRINTED BEFORE 1700.

By WALTER WILSON GREG.
m



186815
18.1.24

LONDON:
PRINTED FOR THE BIBLIOGRAPHICAL SOCIETY,
BY BLADES, EAST & BLADES.

MARCH, 1900, FOR 1899.



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P R E F A C E.

In June, 1899, I submitted a one-line finding-list to the Council of the Bibliographical Society. It was then suggested that the list should be enlarged so as to give full and accurate transcripts of all titles. The work of enlargement was undertaken by the Society and put into the hands of Mr. H. R. Plomer. The result is the present bibliography. I was away from England during the summer, and on my return in November last found about half of the list in type. This I revised and prepared the rest for press. I am alone responsible for the general arrangement and the annotations, though I have received much kind assistance from the Hon. Secretary, Mr. A. W. Pollard. For the accuracy of the transcripts I am, except in a few cases, not responsible; they have, however, been compared with the originals either by Mr. Pollard himself, or, when he was on his holidays, by Mr. Robert Proctor. To them are due my sincerest thanks for the trouble they have taken in superintending the enlarging of the list. I also here wish to record my thanks for the unvarying kindness and courtesy I have received at the hands of the officials of the many libraries I have had occasion to visit in the course of my work. Lastly, I wish to record my indebtedness to Mr. C. SAYLE, of St. John's College, to whose original suggestion and constant and generous help the present work owes its existence.

WALTER WILSON GREG.

TRINITY COLLEGE, CAMBRIDGE.

February, 1900.





INTRODUCTION.

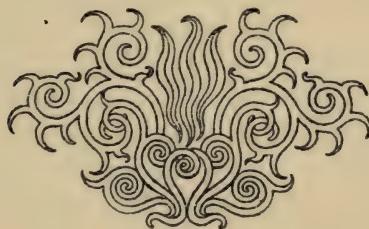
A few words perhaps should be said as to the plan of the present work. Though the list only purports to give plays written before the closing of the theatres in 1642 and printed before the end of the century, I have for convenience included all the works of authors who are known to have written plays, whether extant or not, previous to that date. On the other hand, reprints of plays by the more popular authors, Shakespeare, Beaumont and Fletcher, and Ben Jonson, become so numerous towards the end of the century, and are at the same time so unimportant, that it would merely have been waste of space to have included them. In the case of Shakespeare, therefore, I have excluded all editions of separate plays printed after the appearance in 1664 of the third folio, which contains the additional plays; in the case of Beaumont and Fletcher all after the complete plays had appeared in the folio of 1679; and in the case of Jonson all after the publication in 1640 of the second volume, which completed the folio edition of his works with the exception of *The New Inn*, which did not appear in a collected edition till 1692. Similarly in other cases in which collected editions of an author's plays appeared, subsequent separate editions are as a rule omitted. The list does not include works which remained in manuscript after the end of the seventeenth century, nor masques, pageants, triumphs, dialogues, or such unclassable productions as Day's *Parliament of Bees*, Heywood's *Amphrisa* (a miniature pastoral drama), D'avenant's *Cruelty of the Spaniards in Peru* and *History of Sir Francis Drake* (both of which were later included in *The Playhouse to be Let*), or the anonymous *Canterbury his Change of Diet or Wine, Beer and*

INTRODUCTION.

Ale together by the Ears. These I hope some day to deal with in a separate work. The plays are arranged under authors as far as these can be ascertained with any reasonable degree of certainty, asterisks being prefixed to entries of editions which contain neither author's name nor initials; in cases of joint authorship the play appears under the author whose name appears first on the titlepage or the most important of the authors where the play is anonymous; cross-references from the other authors will be found in the Index of Authors. Under the authors the collected editions are given first, then the editions of separate plays in chronological order of the first dated editions. Plays which it is impossible to assign with any degree of certainty will be found at the end under the heading of Authors Unknown. For convenience of reference the translations from Seneca published in the collected plays of that author in 1581 appear under his name; otherwise translations will be found under the name of the translator with a cross-reference from the author in the Index of Authors. For the same reason the plays added to the 1664 folio of Shakespeare will be found under the heading *Pseudo-Shakespearian Plays* at the end of the entry *Shakespeare*. An alphabetical Index of Plays has been added giving the name of the author under which they are to be found, and the date of the first edition.

The following is Mr. Pollard's statement of the plan on which the one-line list was enlarged under his superintendence, so as to give all necessary information while avoiding needless repetition. "Save in a very few cases where a special note has been made of the fact, nothing has been omitted from titles of first editions except mottoes and notes of ornaments and devices. In the case of subsequent editions whose titles differ from that of the first only in spelling or the use of capitals, the words 'Another edition' have been substituted for a repetition of the title. Where the title of a later edition begins in the same way but goes on differently, the title is transcribed after the words 'Another edition' from the point at which it differs. Where the differences could not satisfactorily be shown in this way the title has been reproduced in full.

In the case of imprints the following omissions have been made throughout: the place of printing, if London (imprints without place of printing are as a rule given in full), the words *Printed* or *Imprinted by*, and the address of the publisher or stationer. Thus in such imprints as *Thomas Creede for Cuthbert Burby*, or *I. R. for Edward White*, Creede and I. R. are the printers and Burby and White the publishers, according to the well understood rule. Unless some other size is mentioned all books are in quarto. As the great majority of the editions are in the library of the British Museum it was thought convenient to add the Museum press-marks. Nothing was attempted in the way of collation, or notes as to the writers of prefatory verses, the object of the enlargement being to make the List more useful and interesting without encroaching on a design at which Mr. Greg had hinted, of one day producing a full bibliography of the English drama up to the closing of the theatres during the Civil War."





HAND-LIST OF ENGLISH PLAYS.

ALEXANDER, WILLIAM, *Earl of Stirling*. (1567?-1640.)

The Monarchick Tragedies. By William Alexander of Menstrie. *V. S. for Edward Blount*. 1604.

CONTENTS : The Tragedie of Croesus.

The Tragedie of Darius. *G. Elde for Edward Blount*. 1604.

Darius has separate titlepage and signatures and may have been issued separately.

B.M. (643. d. 1).

The Monarchicke Tragedies ; Croesus, Darius, The Alexandrean, Iulius Cæsar, Newly enlarged. By William Alexander, Gentleman of the Princes priuie Chamber. *Valentine Simmes for Ed. Blount*. 1607.

The sheets of the 1604 edition with a new titlepage and additions. *Iulus Cæsar* has a separate titlepage, with same imprint.

B.M. (1077. k. 2). Bodl. Dyce. T.C.C.

The Monarchicke Tragedies. The third Edition. By S^r W. Alexander Knight. *William Stansby*. 1616. 8vo.

Darius, *The Alexandrean Tragedy*, and *Iulus Cæsar* have separate titlepages with the same imprint.

With a portrait, dated 1616 but unsigned.

B.M. (239. d. 35). Bodl.

Recreations with the Muses. By William Earle of Sterline. *Tho. Harper*. 1637. fol.

Pt. I. contains the " Foure Monarchicke Tragedies."

A few copies are known with a portrait by Marshall.

B.M. (644. k. 1). Bodl. Dyce. T.C.C.

The Tragedie of Darius. By William Alexander of Menstrie. *Edinburgh, Robert Waldegrave*. 1603.

B.M. (643. c. 79). Bodl.

ARMIN, ROBERT. (*fl. 1610.*)

The History of the two Maids of More-clacke, With the life and simple maner of Iohn in the Hospitall. Played by the Children of the Kings Maiesties Reuels. Written by Robert Armin, seruant to the Kings most excellent Maiestie. [Woodcut.] *N. O. for Thomas Archer.* 1609.

B.M. (C. 34. c. 1). Bodl. Dyce.

BALE, JOHN. (1495-1563.)

[*Sig. Aij:*] A Comedye concernyng Thre Lawes, of Nature, Moses, and Christ, corrupted by the Sodomites, Pharisees, and Papystes most wycked. Compyled by Johan Bale.

Colophon: Thus endeth thy Comedy [&c.] Compyled by Johan Bale. Anno M.D.XXXVIII, and lately inprented per Nicolaum Bamburgensem. 8vo. 

B.M. (C. 34. a. 12). Bodl.

[Another edition.] By Thomas Colwell. 1562.

No copy traceable. See *Hazlitt*, H. 23.

A Tragedye or enterlude manyfestyng the chefe promyses of God vnto man by all ages in the olde lawe, from the fall of Adam to the incarnacyon of the lorde Jesus Christ. Compyled by John Bale. An. Do. 1538, and now fyrist imprynted 1577. [List of characters.] *John Charlwood for Stephen Peele.* 1577.

A copy passed through the Steevens, Roxburgh and Jolley Collections, but is not now traceable. See *Hazlitt*, H. 24.

[Another edition.] Compyled by Johan Bale. Anno Domini M.D.XVXXVIII. 

The only copy known has the titlepage mutilated.

B.M. (C. 34. c. 2).

*A Brefe Comedy or Enterlude of Johan Baptystes preachynge in the Wyldernes. Compiled Anno M.D.XXXVIII.

Reprinted in the Harleian Miscellanies. No copy now traceable. See *Hazlitt*, H. 23.

A brefe Comedy or enterlude concernyng the temptacyon of our lorde and sauuer Iesus Christ, by Sathan in the desart. Compyled by Iohan Bale, Anno M. D. XXXVIII. [List of characters.] 8vo.

Bodl.

BARNES, BARNABE. (1567-1609.)

The Divils Charter: A Tragædie Conteining the Life and Death of Pope Alexander the sixt. As it was plaide before the Kings Maiestie, vpon Candlemasse night last: by his Maiesties Seruants. But more exactly rewewed, corrected, and augmented since by the Author, for the more pleasure and profit of the Reader. *G. E. for John Wright, 1607.*

The Author's name occurs in the Dedication.

B.M. (C. 34. c. 3). Bodl. U.L.C. Dyce.

BARREY, LODOWICK. (*fl. c. 1610.*)

Ram-Alley: Or Merrie-Trickes. A Comedy Diuers times here-to-fore acted. By the Children of the Kings Reuels. Written by Lo: Barrey. *G. Eld, for Robert Wilson. 1611.*

B.M. (644. b. 1). Bodl. Dyce.

[Another edition.] *John Norton for Robert Wilson. 1636.*

B.M. (644. b. 2). Bodl.

[Another edition.] 1639.

Bindley, Part I. 1090. See *Lowndes*, 121a, who also mentions an edition of 1635, (= 1636?).

BEAUMONT, FRANCIS, (1584-1616) and FLETCHER, JOHN. (1597-1625.)

Comedies and Tragedies Written by Francis Beaumont and John Fletcher Gentlemen. Never printed before, And now published by the Authours Originnall Copies. *for Humphrey Robinson and Humphrey Moseley. 1647.* Fol.

This collection contains the following plays:

The Mad Lover.	The Island Princess.	Love's Cure, or the Martial Maid.
The Spanish Curate.	The Humourous Lieutenant.	The Honest Man's Fortune.
The Little French Lawyer.	The Nice Valour, or the Passionate Madman.	The Queen of Corinth.
The Custom of the Country.	The Maid in the Mill.	Women Pleased.
The Noble Gentleman.	The Prophetess.	A Wife for a Month.
The Captain.	The Tragedy of Bonduca.	Wit at several Weapons.
Beggar's Bush.	The Sea Voyage.	The Tragedy of Valentinian.
The Coxcomb.	The Double Marriage.	The Fair Maid of the Inn.
The False One.	The Pilgrim.	Love's Pilgrimage.
The Chances.	The Knight of Malta.	Four Plays (or Moral Representations) in one.
The Loyal Subject.	The Woman's Prize, or the Tamer Tamed.	
The Laws of Candy.		
The Lovers' Progress.		

This edition contains all the plays that had not previously appeared with the exception of *The Wild Goose Chase*.

With portrait of Fletcher by Marshall. The collection was edited by James Shirley.

B.M. (C. 39. k. 5). Bodl. T.C.C. Dyce.

Fifty Comedies and Tragedies. Written by Francis Beaumont and John Fletcher, Gentlemen. All in one Volume. Published by the Authors Original Copies, the Songs to each Play being added. *J. Maccock, for John Martyn, Henry Herringman, Richard Marriot, M.D.* CLXXIX. Fol.

This edition contains all the plays in the 1647 folio, together with the following additions:

The Maid's Tragedy.	The Faithful Shepherdess.	The Night Walker, or The Little Thief.
Philaster, or Love lies a bleeding.	Rule a Wife and have a Wife.	The Coronation.
A King and no King.	Monsieur Thomas.	Cupid's Revenge.
The Scornful Lady.	Rollo, Duke of Normandy.	The Two Noble Kinsmen.
The Elder Brother.	The Wild Goose Chase.	Thierry and Theodore.
Wit without Money.	The Knight of the Burning Pestle.	The Woman Hater.

In the "Catalogue" the additions are all distinguished by an asterisk except *The Wild Goose Chase*, which had appeared as a supplement to the 1647 edition, fol. 1652.

With the same portrait as the 1647 folio.

B.M. (643. m. 17). Bodl. U.L.C. Dyce.

*The Woman Hater. As it hath beene lately Acted by the Children of Paules. *sold by John Hodgetts.* 1607.

Bodl.

*[Another edition.] *R. R., and are to be sold by John Hodgetts.* 1607.

B.M. (C. 34. c. 34). Dyce.

[Another edition.] As it hath beene Acted by his Majesties Servants with great Applause. Written by John Fletcher Gent. *for Humphrey Moseley.* 1648.

B.M. (644. d. 85). Bodl. U.L.C. Dyce.

The Woman Hater, or the, Hungry Courtier. A Comedy, As it hath been Acted by his Majesties Servants with great Applause. Written by Francis Beaumont and John Fletcher. Gent. *for Humphrey Moseley.* 1649.

B.M. (644. d. 25). T.C.C.

*The Knight of the Burning Pestle. *for Walter Burre.* 1613.

B.M. (C. 34. f. 30). Bodl. T.C.C. Dyce.

[The Knight of the Burning Pestle.] Full of Mirth and Delight. Written by Francis Beaumont and Iohn Fletcher, Gent. As it is now Acted by Her Maiesties Servants at the Private house in Drury lane. 1635. *N. O. for I. S.* 1635.

B.M. (644. d. 17). Bodl. T.C.C. Dyce.

[Another edition.] *N. O. for I. S.* 1635.

In this edition Beaumont's name appears as *Beamont*.

B.M. (644. d. 18). Bodl. T.C.C.

Cupid's Revenge. As it hath beene diuers times Acted by the Children of her Maiesties Reuels. By Iohn Fletcher. *Thomas Creede for Iosias Harison.* 1615.

B.M. (1346. b. 10). Dyce.

[Another edition.] As it was often Acted (with great applause) by the Children of the Reuell. Written by Fran. Beaumont & Io. Fletcher. Gentlemen. The second edition. *for Thomas Jones.* 1630.

B.M. (644. d. 3). Bodl. T.C.C. Dyce.

The third Edition. *A. M.* 1635.

B.M. (644. d. 4). Bodl. Dyce.

The Scornful Ladie. A Comedie. As it was Acted (with great applause) by the Children of Her Maiesties Reuels in the Blacke Fryers. Written by Fra. Beaumont and Io. Fletcher, Gent. *for Myles Partrich,* 1616.

B.M. (C. 34. c. 5). Bodl. Dyce.

[Another edition.] As it was now lately Acted (with great applause) by the Kings Maiesties seruants, at the Blacke Fryers. Written by Fra. Beaumont, and Io. Fletcher, Gentlemen. *for M. P. sold by Thomas Jones,* 1625.

B.M. (644. d. 11).

The third Edition. *B. A. and T. F. for T. Jones.* 1630.

B.M. (644. d. 12). Dyce.

The fourth Edition. *A. M.* 1635.

B.M. (643. g. 20). Bodl. U.L.C.

[The Scornful Lady.] The fist Edition. *M. P. for Robert Wilson.* 1639.
B.M. (644. d. 13). Dyce.

[Another edition.] As it was Acted (with great applause) by the late Kings Majesties Servants, at the Black Fryers. Written by Francis Beaumont, and John Fletcher, Gentlemen. The sixth Edition, Corrected and amended. *for Humphrey Moseley.* 1651.

T.C.C. Bodl. Dyce.

The sixth [*sic.*] Edition, corrected and amended. *for Humphrey Moseley.* 1651.

This edition is distinguished from the above by having no printer's device on the title.
B.M. (644. d. 14).

*The Maides Tragedy. As it hath beene divers times Acted at the Blackefriers by the Kings Maiesties Seruants. [Woodcut.] *for Francis Constable.* 1619.

Bodl. Dyce.

*[Another edition.] Newly perused, augmented, and inlarged, This second Impression. [Woodcut.] *for Francis Constable.* 1622.

B.M. (644. d. 6). Bodl. Dyce.

[Another edition.] Written by Francis Beaumont, and Iohn Fletcher Gentlemen. The Third Impression, Reuised and Refined. [Woodcut.] *A. M. for Richard Hawkins.* 1630.

B.M. (1346. a. 7). Bodl. Dyce.

The fourth Impression, Revised and Refined. [Woodcut.] *E. G. for Henry Shepherd.* 1638.

B.M. (644. d. 7). Bodl. U.L.C. Dyce. T.C.C.

The fifth Impression, Revised and Refined. [Woodcut.] *E. P. for William Leake.* 1641.

B.M. (644 d. 8).

The sixth Impression, Revised and Corrected exactly by the Original. [Woodcut.] *for William Leake.* 1650.

B.M. (644. d. 9). Bodl.

[The Maid's Tragedy.] The sixth Impression, Revised and Corrected exactly by the Original. *Printed in the Year 1661.*

B.M. (644. d. 10). Bodl. Dyce.

A King and no King. Acted at the Globe, by his Maiesties Seruants: Written by Francis Beaumont and Iohn Fletcher. [Woodcut.] *for Thomas Walkley. 1619.*

B.M. (643. h. 8). Bodl. Dyce.

[Another edition.] Acted at the Blacke-Fryars, by his Maiesties Seruants. And now the second time Printed, according to the true Copie. Written by Francis Beaumont and Iohn Fletcher. *for Thomas Walkley. 1625.*

B.M. (1346. a. 5). Bodl. Dyce.

[Another edition.] And now the third time Printed, according to the true Copie. Written by Francis Beaumont and Iohn Fletcher Gent. The Stationer to Dramatophilus.

A Play, and no Play, who this Booke shall read,
Will judge, and weepe, as if 'twere done in deed.

A. M. for Richard Hawkins. 1631.

B.M. (644. d. 15). Bodl. Dyce. T.C.C.

[Another edition.] And now the fourth time printed, [&c.] *E. G. for William Leake. 1639.*

B.M. (643. g. 19). Bodl. U.L.C. Dyce.

[Another edition.] And now the fifth time Printed, [&c.] *for William Leak. 1655.*

With a List of Books "printed or sold by William Leake" on the verso of the last leaf.

B.M. (644. d. 16). Bodl.

[Another edition.] And now the fourth [*sic*] time Printed, [&c.] *Printed in the Year 1661.*

B.M. (1346. d. 9). Bodl. Dyce.

[Another edition.] As it is now Acted at the Theatre Royal, by His Majesties Servants. Written by Francis Beaumont and John Fletcher Gent. *Andr. Clark for William and John Leake. M.DC.LXXVI.*

B.M. (644. i. 85). Bodl.

Phylaster. Or Loue lyes a Bleeding. Acted at the Globe by his Maiesties Seruants. Written by Francis Baymont and Iohn Fletcher. Gent. [Woodcut.] *for Thomas Walkley.* 1620.

B.M. (C. 34. f. 31). Bodl. Dyce.

[Another edition.] As it hath beene diuerse times Acted, at the Globe, and Blacke-Friers, by his Maiesties Seruants. Written by Francis Beaumont, and Iohn Fletcher. Gent. The second Impression, corrected, and amended. *for Thomas Walkley.* 1622.

B.M. (C. 34. c. 4). Bodl. Dyce.

[Another edition.] Acted at the Globe and Blackfriers. By his Maiesties Seruants. The Authors being Francis Beaumont and Iohn Fletcher. Gentlemen. The third Impression. *A. M. for Richard Hawkins.* 1628.

B.M. (1346. a. 6). Bodl. Dyce.

The fourth Impression. *W. J. for Richard Hawkins.* 1634.

B.M. (644. d. 19). Dyce.

The fourth [*sic*] Impression. *E. Griffin for William Leake.* 1639.

B.M. (644. d. 20). Bodl. T.C.C.

The fifth Impression. *for William Leake.* 1652.

B.M. (644. d. 21). Bodl. Dyce.

The sixth Impression. *for William Leake.*

The verso of the titlepage of this edition has a list of books and plays printed or sold by Leake, and a further list of books is given below the "Dramatis Personæ" on the verso of the second leaf.

B.M. (643. g. 23). Bodl.

*The Tragedy of Thierry King of France, and his Brother Theodoret. As it was diuerse times acted at the Blacke-Friers by the Kings Maiesties Seruants. *for Thomas Walkley.* 1621.

B.M. (841. b. 1). Bodl. Dyce. T.C.C.

[Another edition.] Written by John Fletcher Gent. *for Humphrey Moseley.* 1648.

B.M. (644. e. 4). Bodl. U.L.C.

[Thierry and Theodore.] Written by Fracis [sic] Beaumont and John Fletcher Gent. *for Humphrey Moseley*, 1649.

B.M. (644. d. 24). Bodl. T.C.C.

The Faithfull Shepheardesse. By Iohn Fletcher. The second Edition, newly corrected. *T. C. for Richard Meighen*. 1629.

B.M. (1346. a. 8). Bodl. Dyce.

[Another edition.] Acted at Somerset House before the King and Queene on Twelfe night last, 1633. And divers times since with great applause at the Private House in Blache-Friers, by his Majesties Servants. Written by Iohn Fletcher. The third Edition, with Addition. *A. M. for Richard Meighen*. 1634.

Bodl. Dyce.

The Fourth Edition. *for Ga. Bedell and Tho. Collins*. 1656.

B.M. (644. e. 5).

The Fifth Edition. *for G. Bedell and T. Collins*. 1665.

B.M. (644. e. 7). Bodl.

The Faithfull Shepherdesse. By Iohn Fletcher. *for R. Bonian and H. Walley*.

This is the earliest edition. [c. 1610]

B.M. (C. 34. c. 33). Bodl. Dyce.

The Two Noble Kinsmen: Presented at the Blacke-friers by the Kings Maiesties servants, with great applause: Written by the memorable Worthies of their time; Mr. John Fletcher, and Mr. William Shakspeare. Gent. *Tho. Cotes for John Waterson*. 1634.

B.M. (C. 34. g. 23). Dyce.

The Elder Brother A Comedie. Acted at the Blacke-Friers, by his Maiesties Servants. Printed according to the true Copie. Written by Iohn Fletcher. Gent. *F. K. for J. W. and J. B.* 1637.

B.M. (644. b. 27). Bodl. Dyce.

[Another edition.] *F. K. for J. W. and J. B.* 1637.

This edition is distinguished from the above by the words "Elder Brother" not being printed in caps.

B.M. (C. 21. c. 35. (8)). Dyce.

[The Elder Brother.] Acted at the private house in Blacke Fryers, with great Applause, by His late Majesties Servants. Printed according to the true Copie. Written by Francis Beaumont and John Fletcher. Gent. The second Edition, Corrected and Amended. *for Humphrey Moseley.* 1651.

B.M. (644. d. 26). Bodl. Dyce. T.C.C.

[Another edition.] Acted at the Black Friers by His Majesties Servants. Printed according to the true Copy. Written by John Fletcher Gent. *Printed in the Year, 1661.*

B.M. (644. e. 6).

[Another edition.] As it is now Acted at the Theatre Royal, By His Majesties Servants. Written by Francis Beaumont, & John Fletcher, Gent. *T. N. for D. N. and T. C. sold by George Marriot.* M.DC.LXXVIII.

W. W. G.

The Bloody Brother. A Tragedy. By, B. J. F. R. Bishop, *for Thomas Allott, and Iohn Crook.* 1639.

B.M. (644. e. 1). Bodl. Dyce.

[Another edition.] The Tragoedy of Rollo Duke of Normandy. Acted by his Majesties Servants. Written by John Fletcher Gent. *Oxford. Leonard Lichfield.* 1640.

B.M. (644. e. 2). Bodl. Dyce. T.C.C.

Monsieur Thomas. A Comedy. Acted at the Private House in Blacke Fryers. The Author, Iohn Fletcher, Gent. *By Thomas Harper for Iohn Waterson.* 1639.

B.M. (644. b. 28). Bodl. U.L.C. Dyce. T.C.C.

[Another issue.] Fathers own Son. A Comedy. Formerly Acted at the Private House in Black Fryers; And now at the Theatre in Vere street by His Majesties Servants. The Author John Fletcher Gent. *for Robert Crofts.*

The sheets of the 1639 edition issued with a different titlepage.

Bodl.

Wit Without Money. A Comedie, As it hath beene Presented with good Applause at the private house in Drurie Lane, by her Majesties Servants. Written by Francis Beaumont and John Flecher. Gent. *Thomas Cotes, for Andrew Crooke and William Cooke.* 1639.

B.M. (644. d. 22). Bodl. Dyce. T.C.C.

[Wit Without Money.] The second Impression Corrected. *for Andrew Crooke. 1661.*

At the foot of the last leaf is a list of seventeen plays by Beaumont and Fletcher.
B.M. (644. d. 23). Dyce.

The Coronation A Comedy. As it was presented by her Majesties Servants at the private House in Drury Lane. Written by John Fletcher. Gent. *Tho. Cotes, for Andrew Crooke and William Cooke. 1640.*

Afterwards claimed by J. Shirley.

B.M. (644. b. 29). Bodl. Dyce. T.C.C.

The Night-Walker, or the Little Theife. A Comedy, As it was presented by her Majesties Servants, at the Private House in Drury Lane. Written by John Fletcher. Gent. *Tho. Cotes, for Andrew Crooke and William Cooke. 1640.*

B.M. (644. e. 3). Bodl. Dyce. T.C.C.

[Another edition.] *for Andrew Crook. 1661.*

B.M. (644. b. 31). Bodl.

Rule a Wife And have a Wife. A Comoedy. Acted by his Majesties Servants. Written by John Fletcher, Gent. *Oxford. Leonard Lichfield. 1640.*

B.M. (644. b. 30). Bodl. Dyce. T.C.C.

The Beggars Bush. Written by Francis Beaumont, and John Fletcher, Gentlemen. *for Humphrey Robinson, and Anne Moseley. 1661.*

This play had previously appeared in the 1647 folio.

B.M. (1346. b. 8).

[Another issue.] Written by Francis Beaumont, And John Fletcher. Gentlemen. You may speedily expect those other Playes, which Kirkman, and his Hawkers have deceived the buyers withall, selling them at treble the value, that this and the rest will be Sold for, which are the Onely Originall and corrected copies, As they were first purchased by us at no mean rate, and since printed by us. *for Humphrey Robinson, and Anne Moseley. 1661.*

The sheets of the above issued with a different titlepage.

Dyce.

The Wild-Goose Chase. A Comedie. As it hath been Acted with singular Applause at the Black-Friers; Being the Noble, Last, and Onely Remaines of those Incomparable Drammatists, Francis Beaumont, and John Fletcher, Gent. Retriv'd for the publick delight of all the Ingenious; And private Benefit Of John Lowin, and Joseph Taylor, Servants to His late Majestie. By a Person of Honour. *for Humphrey Moseley. 1652. Fol.*

B.M. (644. k. 28). Bodl. Dyce. T.C.C.

BELCHIER, DAUBRIDGE COURT. (1580?-1621.)

Hans Beer-Pot his invisible comedie of See me, and See me not. Acted in the Low Countries, by an honest Company of Health-Drinkers. *Bernard Alsop.* 1618.

The author's name appears at the end of the dedicatory epistle.

B.M. (162. c. 7). Bodl. Dyce.

BERKELEY, SIR WILLIAM. (1605?-1677.)

*The Lost Lady. A Tragy Comedy. *Jo. Okes for John Colby.* 1638. Fol.
B.M. (11,779. l. 2). U.L.C.

*[Another issue.] *By Jo. Okes for John Colby.* 1639. Folio.

The sheets of the 1638 edition re-issued with the date alone altered.

B.M. (644. k. 31). Bodl.

BERNARD, RICHARD. (1567?-1641.)

Terence in English. Fabulae comici facetissimi et elegantissimi poetae Terentii omnes Anglicæ factæ primūque hac nova forma nunc editæ: opera ac industria R. B. in Axholmiensi insula Lincolnsherii Epwortheatis. *Cantabrigiae ex officina Iohannis Legat.* 1598.

CONTENTS:

Adelphi.
Andria.

Eunuchus.
Heautontimoroumenos.

Hecyra.
Phormio.

The author's name is given in full at the end of the dedicatory epistle.

B.M. (11,707. c. 22). Bodl. U.L.C.

[Another edition.] Anglicæ factæ, et hac nova forma editæ: opera ac industria R. B. in Axholmiensi insula Lincolnsherii Epwortheatis. Secunda editio multo emendatior. *Cantabrigiae. Ex officina Iohannis Legat.* 1607.

B.M. (833. f. 36).

Quarta editio multo emendatior. *Londini ex officina Iohannis Legatt.* 1614.

B.M. (11,707. c. 13). T.C.C.

Quinta editio multo emendatior. *John Legatt, sold by James Boler.* 1629.

B.M. (11,707. ee. 9). Bodl.

Sexta editio multo emendatior. *John Legatt, sold by Andrew Crooke.* 1641.

B.M. (644. f. 69). T.C.C.

BRANDON, SAMUEL. (16 Cent.)

The Tragicoedi of the vertuous Octauia. Done by Samuel Brandon.
1598. *For William Ponsonbye.* 8vo.
Bodl. Dyce.

BRATHWAIT, RICHARD. (1588?—1673.)

*Mercurius Britanicus, or The English Intelligencer. A Tragic-Comedy, at
Paris. Acted with great Applause. *Printed in the yeare, 1641.*

This edition has signatures A-D in fours, E in twos.
B.M. (E. 172. (34)).

*[Another edition.] *Printed in the yeare, 1641.*

This edition has signatures A-D in fours.
B.M. (C. 21. c. 35. (12)). Bodl. T.C.C.

*[Another edition.] Reprinted with sundry Additions. *Printed in the
year 1641.*

B.M. (644. d. 29). Bodl.

BROME, ALEXANDER. (1620—1666.)

The Cunning Lovers. A Comedy. As it was Acted, with great Applause,
by their Majesties Servants at the private House in Drury Lane. Written
by Alexander Brome, Gent. *for Will: Sheares, 1654.*

B.M. (644. d. 34). Bodl. Dyce.

BROME, RICHARD. (?—1652?)

Five New Playes, (Viz.) Madd Couple well matcht.
 Novella.
The { Court Begger.
 City Witt.
 Damoiselle.

By Richard Brome. *for Humphrey Moseley, Richard Marriot and Thomas
Dring. 1653.* 8vo.

With the exception of the first, each play has a separate titlepage and imprint as follows:

Novella. *for Richard Marriot and Tho. Dring. 1653.*

Court Begger. *for Richard Marriot and Tho. Dring. 1653.*

City Wit. *T. R. for Richard Marriot and Thomas Dring. 1653.*

Damoiselle. *T. R. for Richard Marriot and Thomas Dring. 1653.*

With a portrait of Brome, by T. Crosse. At the end is a list of books sold by
Humphrey Moseley. The collection was edited by Alexander Brome.

B.M. (E. 1423. with Thomasson's date, "May 20," on title). Bodl. Dyce. Huth.

Five new Playes, viz. The English Moor, or The Mock-Marriage. The Love-Sick Court, or The Ambitious Politique. Covent Garden Weeded. The New Academy, or The New Exchange. The Queen and Concubine. By Richard Brome. *for A. Crook and H. Brome.* 1659. 8vo.

Each play has a separate titlepage and imprint as follows:

- English Moor. *J. T. for A. C. and Henry Broom.* 1658.
- Love-sick Court. *J. T. for A. C. sold by Henry Broom.* 1658.
- Covent Garden. *for Andrew Crook.* 1658.
- New Academy. *for Andrew Crook.* 1658.
- Queen and Concubine. *for A. Crook and Hen. Brome.* 1659.

The collection was edited by Alexander Brome.

B.M. (E. 1782. date altered by Thomason to Jan. 1658, i.e. O.S.). Bodl. Dyce.

[Another edition.] 8vo.

B.M. (G. 18,536).

The Northern Lasse, A Comoedie. As it hath beene often Acted with good Applause, at the Globe, and Black Fryers. By his Maiesties Servants. Written by Richard Brome. *Aug. Mathewes sold by Nicholas Vavasour.* 1632.

B.M. (644. d. 31). Bodl. Dyce.

[Another edition.] As it hath been Acted with great Applause, at the Theatre-Royal. By His Majesties Servants. Written by Richard Brome. *for A. Moseley.* 1663.

B.M. (C. 57. c. 31). Bodl. Dyce.

[Another edition.] As 'tis Acted at the Theatre-Royal. By Richard Brome, Gent. *for D. Newman,* 1684.

B.M. (841. d. 7). Bodl.

The Antipodes : A Comedie. Acted in the yeare 1638. by the Queenes Majesties Servants, at Salisbury Court in Fleet-street. The Author Richard Brome. *J. Okes for Francis Constable.* 1640.

B.M. (644. d. 32). Bodl. Dyce.

The Sparagus Garden : A Comedie. Acted in the yeare 1635. by the then Company of Revels, at Salisbury Court. The Author Richard Brome. *J. Okes for Francis Constable.* 1640.

B.M. (643. c. 51). Bodl. Dyce.

A Joviall Crew : Or, The Merry Beggars. Presented in a Comedie, at The Cock-pit in Drury-Lane, in the year 1641. Written by Richard Brome.
J. Y. for E. D. and N. E. 1652.

B.M. (644. d. 33). Bodl. Dyce.

[Another edition.] And since, acted by His Majesties Servants, at the New Theatre in Vere Street, 1661. Written by Richard Brome. *for Henry Brome.* 1661.

B.M. (644. d. 36). Bodl.

[Another edition.] A Comedy, As it is Acted at the Theatre Royal. By Richard Brome, Gent. *for Joseph Hindmarsh.* 1684.

B.M. (644. g. 23).

The Queenes Exchange, A comedy Acted with generall applause at the Black-Friers By His Majesties Servants. Written by Mr. Richard Brome, *for Henry Brome.* 1657.

B.M. (644. d. 35, date altered to 1656.) Bodl. Dyce.

[Another issue.] The Royall Exchange, [&c.] *for Henry Brome.* 1661.

The sheets of the "Queenes Exchange" issued with a new titlepage.

B.M. (E. 1045. (18). Dated by Thomason "September 29.")

BURNELL, HENRY. (— ? — ?)

Landgartha. A Tragie-Comedy, as it was presented in the new Theater in Dublin, with good applause, being an Ancient story, Written by H. B. Printed at Dublin Anno, 1641.

The author's name appears in full at the end of the dedicatory epistle.

B.M. (644. b. 5).

CAREY (CAREW), LADY ELIZABETH. (A. 1590.)

The Tragedie of Mariam, the faire Queene of Iewry. Written by that learned vertuous and truly noble Ladie, E. C. Thomas Creede for Richard Hawkins. 1613.

B.M. (162. c. 28). Bodl. Dyce.

CARLELL, LODOWICK. (*fl. 1629-1664.*)

Two New Playes. Viz. 1. The Fool would be a Favourit: or, The Discreet Lover. 2. Osmond, the Great Turk: or, The Noble Servant. As they have been often acted by the Queen's Majesty's Servants, with great applause. Written by Lodowick Carrell, Gent. *for Humphrey Moseley.* 1657. 8vo.

Each play has a separate titlepage with the same imprint.

B.M. (643. b. 22). Bodl. U.L.C. Dyce. T.C.C.

The Deseruing Fauorite. As it was lately Acted, first before the Kings Maiestie, and since publikely at the Black-Friers. By his Maiesties Seruants. Written by Lodowicke Carrell, Esquire, Gentle-man of the Bowes, and Groome of the King and Queenes Priuie Chamber. *for Mathew Rhodes.* 1629.

B.M. (644. b. 6). Bodl. Dyce. T.C.C.

[Another edition.] A Tragi-comedy. As it was presented before the King and Queenes Majesties at White-Hall, and very often at the Private house in Black-Friers, with great Applause. By his late Maiesties Servants. Written by Lodowick Carrell, Esq. *for Humphrey Moseley.* 1659. 8vo.

B.M. (644. a. 2, dated "May.") Bodl. U.L.C.

*Arviragus and Philicia. As it was acted at the Private House in Black-Fryers by his Majesties Servants. The first and second Part. *John Norton for John Crooke and Richard Sergier.* 1639. 12mo.

B.M. (643. a. 18). Bodl. U.L.C. Dyce.

The Passionate Lovers, A Tragi-Comedy. The First and Second Parts. Twice presented before the King and Queens Majesties at Somerset-House, and very often at the Private House in Black-Friars, with great Applause, By his late Majesties Servants. Written by Lodowick Carrell, Gent. *for Humphrey Moseley.* 1655. 8vo.

B.M. (E. 1449, dated "May 19"). U.L.C. Dyce. T.C.C.

[Another edition.] *for Humphrey Moseley.* 1655. 4to.

Bodl.

Heraclius Emperour Of the East. A Tragedy. Written in French by Monsieur de Corneille. Englished by Lodowick Carlell, Esq. *for John Starkey.* 1664.

B.M. (643. c. 64). Bodl. T.C.C.

CARTWRIGHT, WILLIAM. (1611-1643.)

Comedies, Tragi-Comedies, With other Poems, By Mr. William Cartwright late Student of Christ-Church in Oxford, and Proctor of the University. The Ayres and Songs set by Mr. Henry Lawes, Servant to His late Majesty in His Publick and Private Musick. *for Humphrey Moseley.* 1651. 8vo.

CONTENTS: The Lady Errant.

The Royall Slave. The Third edition. *For T. R. & Humphrey Moseley.* 1651.

The Ordinary.

The Siedge or Love's Convert.

Poems.

Each play has a separate titlepage, and with the exception of *The Royall Slave*, the same imprint. With portrait by Lombart. Sig. U 1-3 (pp. 301-6) are in duplicate. The first set were probably suppressed and usually have some passages left blank, which, however, are filled in in a copy in the Christ Church library.

B.M. (E. 1224, dated "June 23"). Bodl. U.L.C. Dyce. T.C.C.

*The Royall Slave. A Tragi-Comedy. Presented to the King and Queene by the Students of Christ-Church in Oxford. August 30, 1636. Presented since to both their Majesties at Hampton-Court by the Kings Servants. *Oxford. William Turner for Thomas Robinson.* 1639.

B.M. (644. d. 39). Bodl. Dyce. T.C.C.

*Second Edition. *Oxford. William Turner for Thomas Robinson,* 1640.

B.M. (644. b. 7). Bodl. T.C.C.

CARY, HENRY, Viscount Falkland. (?-1633.)

The Mariage Night. Written By the Lord Viscount Fawlkland. *W. G. for R. Crofts,* 1664.

B.M. (644. b. 8). Bodl.

CAVENDISH, WILLIAM. *Duke of Newcastle.* (1592-1676.)

*The Country Captaine, And the Varietie, Two Comedies, Written by a Person of Honor. Lately presented by His Majesties Servants, at the Black-Fryers. *for Hum: Robinson and Hum: Moseley.* 1649. 12mo.

Each play has separate titlepage and signatures. The titlepages are as follows:—

The Country Captaine. A comoedy, lately presented By his Majesties Servants at the Black fryers. *In's Grave van Haghe. Printed by Samuell Broun English Booke seller at the Signe of the English Printing house in the Achter-ome. Anno. 1649.*

The Varietie. A comoedy lately presented by His Majesties Servants at the Black-Friers. *for Humphrey Moseley.* 1649.

B.M. (643. a. 19). Bodl.

The Humorous Lovers. A Comedy, Acted by His Royal Highnes's Servants. Written by His Grace the Duke of Newcastle. *J. M. for H. Herringman.* 1677.

B.M. (644. g. 30).

The Triumphant Widow, or the Medley of Humours. A Comedy, Acted by His Royal Highnes's Servants. Written by His Grace the Duke of Newcastle. *By J. M. for H. Herringman.* 1677.

B.M. (644. g. 31). Bodl.

CHAMBERLAIN, ROBERT. (1607-1660.)

The Swaggering Damsell. A Comedy. Written by R. C. *Tho. Cotes for Andrew Crooke.* 1640.

The author's name appears in full at the end of the dedicatory epistle.

B.M. (162. c. 35). Bodl. Dyce.

CHAPMAN, GEORGE. (1569?-1634.)

The Blinde begger of Alexandria, most pleasantly discoursing his variable humours in disguised shapes full of conceite and pleasure. As it hath beene sundry times publickly acted in London, by the right honorable the Earle of Nottingham, Lord high Admirall his seruantes. By George Chapman: Gentleman. *for William Jones.* 1598.

B.M. (C. 34. c. 11). Bodl. Dyce.

A pleasant Comedy entituled : An Humerous dayes Myrth. As it hath beene sundrie times publikely acted by the right honourable the Earle of Nottingham Lord high Admirall his seruants. By G. C. *Valentine Syms.* 1599.

B.M. (C. 34. c. 14). Bodl. Dyce.

Al Fooles A Comedy, Presented at the Black Fryers, And lately before his Maiestie. Written by George Chapman. *for Thomas Thorpe.* 1605.

B.M. (C. 34. c. 10). Bodl. Dyce.

Eastward Hoe. As It was playd in the Blacke-friers. By The Children of her Maiesties Reuels. Made by Geo: Chapman. Ben Jonson. Ioh: Marston. *for William Aspley.* 1605.

In the prologue, l. 5, this edition reads “*oppos’d.*”

B.M. (C. 12. g. 4. (4)). Bodl. T.C.C.

[Another edition.] *for William Aspley.* 1605.

In the prologue, in l. 5, this edition reads “*oppos’de.*”

B.M. (644. d. 53). Bodl. Dyce.

Monsieur D’Olive. A Comedie, as it was sundrie times acted by her Maiesties children at the Blacke-Friers. By George Chapman. *T. C. for William Holmes.* 1606.

B.M. (C. 34. c. 15). Bodl. Dyce. T.C.C.

The Gentleman Usher. By George Chapman. *V.S. for Thomas Thorppe.* 1606.

B.M. (C. 34. c. 13). Bodl. Dyce.

*Bussy D’Ambois : A Tragedie : Asſit hath been often presented at Paules. *for William Aspley.* 1607.

B.M. (C. 34. c. 12). Bodl.

*[Another issue.] *for William Aspley.* 1608.

The sheets of the 1607 edition re-issued with the date altered.

B.M. (644. d. 41). Bodl. Dyce.

[Another edition.] 1616.

See *Biographia Dramatica* 1812. ii. 73.

*[Bussy D'Ambois.] As it hath been often Acted with great Applause.
Being much corrected and amended by the Author before his death.
A. N. for Robert Lunne. 1641.

B.M. (644. d. 42). Bodl. Dyce. T.C.C.

*[Another issue.] *T. W. for Robert Lunne.* 1646.

The sheets of the 1641 edition re-issued with the imprint altered.

B.M. (644. d. 43).

[Another issue.] Being much corrected and amended by the Author,
George Chapman, Gent. Before his death. *for Joshua Kirton.* 1657.

The sheets of the 1641 edition again re-issued with a new titlepage.

B.M. (644. d. 44).

The Conspiracie, And Tragedie of Charles Duke of Byron, Marshall of
France. Acted lately in two playes, at the Blacke-Friers. Written by
George Chapman. *G. Eld for Thomas Thorppe.* 1608.

The second part has a half-title, "The Tragedie of Charles Duke of Byron. By
George Chapman."

B.M. (C. 30. c. 2). Bodl. Dyce.

[Another edition.] Acted lately in two Playes, at the Blache-Friers,
and other publique Stages. Written by George Chapman. *N. O. for
Thomas Thorpe.* 1625.

The second part has a separate titlepage with the same imprint.

B.M. (644. d. 46). Bodl. U.L.C. Dyce.

May-Day. A witty Comedie, diuers times acted at the Blache Fryers.
Written by George Chapman. *for John Browne,* 1611.

B.M. (644. d. 47). Bodl. Dyce.

The Widdowes Teares A Comedie. As it was often presented in the blache
and white Friers. Written by Geor. Chap. *for John Browne.* 1612.

B.M. (644. d. 48). Bodl. Dyce.

The Revenge of Bussy D'Ambois. A Tragedie. As it hath beene often
presented at the priuate Play-house in the White-Fryers. Written by
George Chapman, Gentleman. *T. S. solde by John Helme.* 1613.

B.M. (C. 34. c. 16). Bodl. Dyce.

The Warres of Pompey and Caesar. Out of whose euent is euicted this Proposition. Only a iust man is a freeman. By G. C. *Thomas Harper, sold by Godfrey Emondson, and Thomas Alchorne.* M.DC.XXXI.

The author's name appears in full at the end of the Dedication.

Bodl. Dyce.

[Another issue.] Caesar and Pompey: A Roman Tragedy, declaring their Warres. Out of whose euent is euicted this Proposition. Only a iust man is a freeman. By George Chapman. *Thomas Harper sold by Godfrey Emondson and Thomas Alchorne.* M.DC.XXXI.

The sheets of the above issued with a different titlepage.

B.M. (C. 30. e. 6). Bodl.

[Another issue.] As it was Acted at the Black-Fryers. Written by George Chapman. *Printed in the Yeare 1653. By the true Copie.*

The sheets of the above re-issued with a new titlepage.

B.M. (E. 714. (17)). Dyce. T.C.C.

The Ball. A Comedy, As it was presented by her Majesties Servants, at the private House in Drury Lane. Written by George Chapman and James Shirly. *Tho. Cotes for Andrew Crooke and William Cooke.* 1639.

B.M. (643. d. 2). Bodl. Dyce.

The Tragedie of Chabot Admirall of France; As it was presented by her Majesties Servants, at the private House in Drury Lane. Written by George Chapman, and James Shirly. *Tho. Cotes for Andrew Crooke and William Cooke.* 1639.

B.M. (644. d. 54). Bodl. T.C.C.

The Tragedie of Alphonsus Emperour of Germany As it hath been very often Acted (with great applause) at the Privat house in Black-Friers by his late Maiesties Servants. By George Chapman Gent. *for Humphrey Moseley.* 1654.

More probably by George Peele.

B.M. (644. d. 50, dated "Novemb 29. 1653."). Bodl. Dyce. T.C.C.

Revenge for Honour. A Tragedie, by George Chapman. *Printed in the Yeer. 1654.*

B.M. (644. d. 51).

[Revenge for Honour.] *for Richard Marriott.* 1654.
B.M. (E. 231. 4, dated "July 5").

[Another edition.] *for Humphrey Moseley.* 1659.
B.M. (644. d. 52). Bodl. Dyce.

CHEKE, HENRY. (1548?-1586?)

A certayne Tragedie wrytten fyrst in Italian, by F. N. B. entituled, Freewyl,
and translated into Englishe, by Henry Cheeke. 
Translated from the Italian of Francesco Nigri de Bassano.
B.M. (4256 b.). Bodl.

CHETTLE, HENRY. (?-1607.)

*The Tragedy of Hoffman or A Reuenge for a Father, As it hath bin diuers
times acted with great applause, at the Phenix in Druery-lane. *I. N.*
for Hugh Perry. 1631.
B.M. (644. b. 11). Bodl. Dyce.

COKAYNE, SIR ASTON. (1608-1684.)

Small Poems of Divers sorts. Written by Sir Aston Cokain. *Wil. Godbid.*
1658. 8vo.
Contains *Small Poems*, *Obstinate Lady*, and *Trapolin*, each having a separate title
with same imprint. With a portrait.
B.M. (1076. f. 11, impt. wanting the plays).

A Chain of Golden Poems Embellished with Wit, Mirth, and Eloquence
Together with two most excellent Comedies (viz.) The Obstinate Lady, and
Trapolin Suppos'd a Prince: Written by S^r Aston Cokayn. *W. G.*
and are to be sold by Isaac Pridmore. 1658. 8vo.

The sheets of the above re-issued with a different titlepage.
Huth.

Poems. With the Obstinate Lady, and Trapolin A supposed Prince. By Sir
Aston Cokain, Baronet. Whereunto is now Added The Tragedy of Ovid
Intended to be Acted shortly. *for Phil. Stephens junior.* 1662. 8vo.

The sheets of the above again re-issued with a new titlepage and the addition of
the *Tragedy of Ovid*, having separate signatures and titlepage with same imprint as
the general titlepage.

B.M. (238. b. 32). Dyce.

Choice Poems Of Several Sorts. With three New Plays : Viz. The Obstinate Lady. A Comedy Trappolin, suppos'd a Prince. A Trgi-Comedy. The Tragedie of Ovid. All written By Sir Aston Cokain. *for Francis Kirkman.* 1669. 8vo.

The sheets of the above again re-issued with a new titlepage and a different edition of Ovid, having separate signatures and titlepage with same imprint as general titlepage, also portrait of Ovid. A duplicate titlepage to Trapolin with imprint *for Francis Kirkman* is also found in the Bodl. copy.

Bodl.

The Obstinate Lady: A New Comedy Never formerly Published. The Scene London. Written by Sir Aston Cockayn. *W. Godbid for Isaac Pridmore.* 1657.

B.M. (644. d. 55). Bodl. Dyce.

COOKE, JOHN. (*fl. 1614.*)

Greene's Tu quoque, or, The Cittie Gallant. As it hath beene diuers times acted by the Queenes Maiesties Seruants. Written by Io. Cooke. Gent. [Woodcut.] *for John Trundle.* 1614.

B.M. (C. 34. c. 19). Bodl.

[Another edition.] Written by John Cooke Gent. [Woodcut.] *for Thomas Dewe.* 1622.

B.M. (162. c. 37). Bodl. Dyce.

[Another edition.] Written by Jo. Cooke. Gent. [Woodcut.] *M. Flesher.*

B.M. (C. 34. c. 18). Bodl.

COWLEY, ABRAHAM. (1618-1667.)

The Second Part of the Works of Mr. Abraham Cowley. Being what was Written and Published by himself in his younger years. And now Reprinted together. The Fourth Edition [Portrait] *Mary Clark, for Charles Harper and Jacob Tonson.* MDCLXXXI. Fol.

Contains, with separate titlepage:—Loves Riddle. A Pastoral Comedy. *M. C. for C. Harper and J. Tonson.* MDCLXXXI.

B.M. (1344. n. 2).

The Second and Third Parts of the Works of Mr. Abraham Cowley, The Second containing What was Written and Published by himself in his younger Years: Now Reprinted together. The Sixth Edition. The Third containing his Six Books of Plants, Never before Published in English. *for Charles Harper*, 1689. Fol.

Contains, with separate titlepage:—*Loves Riddle. A Pastoral Comedy. By M. Clark for C. Harper. MDCLXXXVII.*
B.M. (C. 28. m. 13).

The Works of Mr. Abraham Cowley. Consisting of Those which were formerly Printed: and Those which he Design'd for the Press. Now Published out of the Authors Original Copies. To this Edition are added, Cutter of Coleman-Street: and Several Commendatory Copies of Verses on the Author, by Persons of Honour. As also A Table to the whole Works, never before Printed. The Eighth Edition. *For Henry Herringman and are to be Sold by R. Bentley, J. Tonson, F. Saunders, and T. Bennet. MDCXCIII. Folio.*

Cutter of Coleman Street, having separate signatures and titlepage with the same imprint, is added at the end of Pt. I. Parts II and III are the 1689 edition.
B.M. (C. 28. m. 13). T.C.C.

The Works of Mr. Abraham Cowley: Consisting of Those which were formerly Printed, and Those which he Design'd for the Press. Now Published out of the Author's Original Copies. With the Cutter of Coleman-Street. The Ninth Edition. To which are added, some Verses by the Author, Never before Printed. *for Henry Herringman Sold by Jacob Tonson and Thomas Bennet. 1700. Fol.*

In this edition *Cutter of Coleman Street* has only a half-title. *Love's Riddle* has the imprint *M. Clark, for Charles Harper. MDCC.*, which is that of the general title-page of Parts II and III.

B.M. (831. k. 25). Dyce. U.L.C.

Love's Riddle. A Pastorall Comædie; Written, at the time of his being Kings Scholler in Westminster Schoole, by A. Cowley. *John Dawson for Henry Seile. 1638. 8vo.*

With a portrait.

B.M. (643. a. 21). Bodl. T.C.C.

[Cutter of Coleman Street.] The Guardian. A Comedie Acted before Prince Charles his Highness, at Trinity Colledge in Cambridge, upon the twelfth of March, 1641. Written by Abraham Cowley. *for John Holden. 1650.*

B.M. (644. b. 12). Bodl. U.L.C. T.C.C.

Cutter of Coleman-Street. A Comedy. The Scene London in the year 1658. Written by Abraham Cowley. *for Henry Herringman.* 1663.

Authorised edition under a new title.

B.M. (644. d. 58). Bodl.

DABORNE, ROBERT. (?-1628.)

A Christian turn'd Turke: or, The Tragical Lives and Deaths of the two Famous Pyrates, Ward and Dansiker. As it hath beene publickly Acted. Written By Robert Daborn, Gentleman. *for William Barrenger.* 1612.

B.M. (644. b. 15). Bodl. U.L.C. Dyce. Huth.

The Poor-Mans Comfort. A Tragi-Comedy, As it was diuers times Acted at the Cock-pit in Drury lane with great applause. Written by Robert Dauborne Master of Arts. *for Rob: Pollard and John Sweeting.* 1655.

B.M. (644. d. 61). Bodl. Dyce. Huth.

DANIEL, SAMUEL. *Poet Laureate.* (1563-1619.)

Delia and Rosamond augmented. Cleopatra. By Samuel Daniel. 1594. *for Simon Waterson.* [Colophon:] *Iames Roberts, and Edward Alldे, for Simon Waterson.* 1594. 16mo.

Contains the *Tragedie of Cleopatra* having a separate titlepage without imprint.

B.M. (1078. a. 17). Bodl.

[Another edition.] *for Simon Waterson, &c.*

See Hazlitt. H. 138.

[Another edition.] *By Iames Roberts and Edward Alldē for Simon Waterson.* 1595. 16mo.

See Hazlitt. H. 138.

[Another edition.] *By Peter Short for Simon Waterson.* 1598. 16mo.

See Hazlitt. H. 138.

The Poeticall Essayes of Sam. Danyel. Newly corrected and augmented. *P. Short for Simon Waterson.* 1599.

Cleopatra has a separate titlepage with the imprint:—*P. S. for Symon Waterson.* 1599.

B.M. (11,622. d. 1). T.C.C.

The Works of Samuel Daniel Newly augmented. *for Simon Waterson.* 1601. Fol.

In this edition *Cleopatra* has only a half-title.

B.M. (C. 39. h. 23). Bodl.

[Another issue.] *for Simon Waterson.* 1602. Fol.

The sheets of the 1601 edition re-issued with the date altered and with additions.

B.M. (644. k. 8). Bodl. Dyce. T.C.C.

Certaine Small Poems Lately Printed: with the Tragedie of Philotas. Written by Samuel Daniel. *G. Eld for Simon Waterson.* 1605. 8vo.

In this edition *Cleopatra* has only a half-title. *Philotas* has a separate titlepage with the imprint:—*G. E. for Simon Waterson and Edward Blount.* 1605.

B.M. (C. 34. a. 47). Bodl.

Certain Small Workes Heretofore Divulged by Samuel Daniel one of the Groomes of the Queenes Maiesties priue Chamber, & now againe by him corrected and augmented. *I. W. for Simon Waterson.* 1607. 8vo.

This edition contains, besides other matter, *Cleopatra*, *Philotas* and *The Queenes Arcadia*. Each has a separate titlepage with same imprint. Dr. Grosart in his edition (Vol. III, p. 3) mentions an edition in 1609, but as his bibliography is a maze of careless blunders, its existence seems doubtful.

B.M. (C. 34. a. 46).

Certaine Small Workes Heretofore divulg'd by Samuel Daniell one of the Groomes of the Queenes Maiesties most Honourable priue Chamber, and now againe by him corrected and augmented. *I. L. for Simon Waterson.* 1611. 8vo.

Contains the same plays as above, each with a separate titlepage and the same imprint. Sheet E is wrongly imposed.

B.M. (C. 34. a. 1).

[Another issue.] *I. L. for Simon Waterson.* 1611. 8vo.

The above edition with cancel for sheet E.

B.M. (G. II, 188.)

The Whole Workes of Samuel Daniel Esquire in Poetrie. *Nicholas Okes for Simon Waterson.* 1623.

This edition contains all the four plays, each with separate titlepage and the same imprint.

B.M. (643. e. 26). Bodl. Dyce. T.C.C.

Drammaticke Poems, written by Samuel Danniell Esquire, one of the Groomes of the most Honorable Privie Chamber to Queene Anne. *T. Cotes for John Waterson, 1635.*

The sheets of the 1623 edition re-issued with a new titlepage.

See *Hazlitt. H. 138.*

The Queenes Arcadia. A Pastorall Trage-comedie presented to her Maiestie and her Ladies, by the Vniuersitie of Oxford in Christs Church, In August last. 1605. *G. Eld for Simon Waterson. 1606.*

Bodl. Dyce.

The Tragedie of Philotas. By Sam. Daniel. *By Melch. Bradwood for Edw. Blount. 1607. 12mo.*

This edition also contains other matter.

B.M. (C. 34. a. 2).

Hymens Triumph. A Pastorall Tragicaedie. Presented at the Queenes Court in the Strand at her Maiesties magnificent intertainement of the Kings most excellent Maiestie, being at the Nuptials of the Lord Roxborough. By Samuel Daniel. *for Francis Constable. 1615. 8vo.*

B.M. (C. 39. a. 41).

D'AVENANT, SIR WILLIAM. *Poet Laureate. (1606-1668.)*

Two Excellent Plays: The Wits, A Comedie. The Platonick Lovers, A Tragi-Comedie. Both presented at the Private House in Black-Friers, By His Majesties Servants. The Author Sir William D'avenant, Kt. *for G. Bedel and T. Collins. 1665. 8vo.*

Each play has a separate titlepage with same imprint, 'Gabriel' being substituted for 'G. Bedel.'

B.M. (643. b. 24). Dyce.

The Works of Sr William Davenant. K^t Consisting of Those which were formerly Printed, and Those which he design'd for the Press. Now published out of the Authors Originall Copies. *T. N. for Henry Herringman. 1673. Fol.*

In addition to other matter, this collection contains the following plays:—

The Siege of Rhodes. <i>By J. M. for Henry Herringman. 1672.</i>	Love and Honour. Law against Lovers. The Man's the Master.	The Cruel Brother. News from Plymouth. The Distresses.
The Play-house to be Let.	The Platonic Lovers.	The Siege.
The Unfortunate Lovers.	The Tragedy of Albovine.	The Fair Favourite.
The Wits.	The Just Italian.	

The *Siege of Rhodes* alone has a separate titlepage.

B.M. (644. l. 18). Bodl. U.L.C. Dyce. T.C.C.

The Tragedy of Albovine, King of the Lombards. By W^m D'auenant. *for R. M. 1629.*

B.M. (643. b. 23). Bodl. Dyce.

The Cruell Brother. A Tragedy. As it was presented, at the priuate House, in the Blache-Fryers: By His Maiesties Seruants. *A. M. for Iohn Waterson. 1630.*

The author's name appears at the end of the dedicatory epistle.

B.M. (644. b. 17). Bodl. Dyce.

The Iust Italian. Lately presented in the priuate house in Blache Friers, By his Maiesties Seruants. *Thomas Harper for Iohn Waterson. 1630.*

The author's name appears at the end of the dedicatory epistle.

B.M. (644. b. 18). Bodl. Dyce. T.C.C.

The Platonick Lovers. A Tragæcomedy. Presented at the private House in the Black-Fryers, By his Majesties Servants. The Authour William D'avenant, Servant to her Majestie. *for Richard Meighen. 1636.*

B.M. (644. d. 62). Bodl. Dyce. T.C.C.

The Witts. A Comedie, presented at the Private House in Blache Fryers, by his Majesties Servants. The Authour William D'avenant, Servant to Her Majestie. *for Richard Meighen. 1636.*

B.M. (644. d. 63). Bodl.

The Unfortunate Lovers: A Tragedie; As it was lately Acted with great applause at the private House in Black-Fryers; By His Majesties Servants. The Author William Davenaut, [sic.] Servant to Her Majestie. *R. H. sold by Francis Coles. 1643.*

B.M. (644. g. 54). Bodl. T.C.C.

[Another issue.] The Author William Davenant K^t. Servant to Hir Majestie. *for Humphrey Moseley. 1649.*

The sheets of the 1643 edition re-issued with a new titlepage.

B.M. (644. d. 67). Bodl.

Love and Honour, Written by W. Davenant Knight. Presented by His Majesties Servants at the Black-Fryers. *for Hum: Robinson and Hum: Moseley. 1649.*

B.M. (644. d. 66). Bodl. U.L.C. Dyce. T.C.C.

The Siege of Rhodes Made a Representation by the Art of Prospective in Scenes, And the Story sung in Recitative Musick. At the back part of Rutland-House in the upper end of Aldersgate-Street, London. *J. M. for Henry Herringman.* 1656.

The name of the author appears at the end of the epistle "To the Reader."

B.M. (644. d. 68). Bodl. U.L.C.

[Another edition.] At the Cock Pit in Drury Lane. *J. M. for Henry Herringman.* 1659.

The name of the author appears at the end of the Epistle Dedicatory.

Dyce.

The Siege of Rhodes : The First and Second Part. As they were lately Represented at His Highness the Duke of York's Theatre in Lincolns-Inn-Fields. The First Part being lately Enlarg'd. Written by Sir William D'avenant. *for Henry Herringman.* 1663.

The second part has a separate titlepage with same imprint.

B.M. (643. i. 19. (1)). Bodl. U.L.C. Dyce.

*The Rivals. A Comedy. Acted by His Highnes the Duke of York's Servants. Licensed September 19. 1668. Roger L'Estrange. *for William Cademan.* 1668.

B.M. (643. d. 57). Bodl. Dyce.

The Man's the Master: A Comedy. Written by Sir William D'avenant, Knight. *In the Savoy. for Henry Herringman.* 1669.

B.M. (644. d. 72). Bodl. U.L.C. Dyce.

The Tempest, or the Enchanted Island. A Comedy. As it is now Acted at his Highness the Duke of York's Theatre. *J. M. for Henry Herringman.* MDCLXX.

By John Dryden, who, however, in his preface, claims D'avenant as collaborator.

B.M. (11,762. bbb. 11). Bodl.

[Another edition.] *T. N. for Henry Herringman.* MDCLXXIV.

Bodl.

[Another edition.] *J. Macock for Henry Herringman.* M.DC.LXXVI.

B.M. (11,762. e. 14). Bodl. T.C.C.

[*The Tempest.*] A Comedy, As it is now Acted At Their Majesties Theatre in Dorset Garden. *J. M. for H. Herringman; sold by R. Bentley.* 1690.

B.M. (644. g. 70). Bodl.

**Macbeth*, A Tragædy. With all the Alterations, Amendments, Additions, and New Songs. As it is now Acted at the Dukes Theatre. *for P. Chetwin.* 1674.

B.M. (644 i. 45). Bodl.

*[Another edition.] As it is now Acted at the Theatre Royal. *for Hen: Herringman sold by Jos. Knight and Fra. Saunders.* 1687.

B.M. (642. e. 18. (5)).

*[Another edition.] *for H. Herringman, and R. Bentley; sold by R. Bentley, J. Tonson, T. Bennet, and F. Sanders.* 1695.

B.M. (642 e. 18. (6)). T.C.C.

DAVENPORT, ROBERT. (*fl. 1623.*)

A Pleasant and Witty Comedy : Called, A New Trickey to Cheat the Divell. Written by R. D. Gent. *John Okes, for Humphrey Blunden.* 1639.

B.M. (644. d. 64). Bodl. Dyce.

King John and Matilda, A Tragedy. As it was Acted with great Applause by Her Majesties Servants at the Cock-pit in Drury Lane. Written by Robert Davenport Gent. *for Andrew Pennycuicke.* 1655.

B.M. (644. d. 73).

[Another edition.] As it was acted At the private House in Drury-lane by her Maiesties Servants with great Applause. Written by W. [Sic.] Daven. Gent. *for Richard Gammon.* 1662.

Dyce.

The City-Night-Cap : Or, Crede quod habes, & habes. A Tragi-Comedy. By Robert Davenport. As it was Acted with great Applause, by Her Majesties Servants, at the Phoenix in Drury Lane. *Ja: Cottrel for Samuel Speed.* 1661.

B.M. (644. d. 74). Bodl.

DAY, JOHN. (*f. 1606.*)

The Ile of Guls. As it hath been often playd in the blacke Fryars, by the Children of the Reuels. Written by Iohn Day. *sold by John Hodgetz.* 1606.

B.M. (644. d. 75). Bodl. Dyce.

[Another edition?] *for John Trundle, sold by John Hodgetz.* 1606.

This may be merely a re-issue of the above. See Hazlitt. III. 56.

Sothebys, May: 13. 1882. No. 672.

*[Another edition.] As it hath been often Acted in the Black Fryers, by the Children of the Revels. *for William Sheares.* 1633.

B.M. (644. d. 76). Bodl. Dyce.

The Travailles of The three English Brothers.

Sir Thomas
Sir Anthony } Shirley.
Mr. Robert }

As it is now play'd by her Maiesties Seruants. *for John Wright.* 1607.

The dedication is signed by John Day, William Rowley, and George Wilkins.

B.M. (C. 34. c. 22). Bodl.

Humour out of breath. A Comedie Diuers times latelie acted, By the Children Of The Kings Reuels. Written By Iohn Day. *for John Helmes.* 1608.

B.M. (C. 34. f. 10). Bodl. Dyce.

Law-Trickes or, who would have Thought it. As it hath bene diuers times Acted by the Children of the Reuels. Written by John Day. *for Richard More.* 1608.

B.M. (162. c. 45). Bodl. Dyce.

The Blind-Beggar of Bednal-Green, with The merry humor of Tom Strowd the Norfolk Yeoman, as it was divers times publickly acted by the Princes Servants. Written by John Day. *for R. Pollard, and Tho. Dring.* 1659.

B.M. (644. d. 77). Bodl. Dyce.

DAY, RICHARD. (1552-1607?)

Christ Iesus Triumphant. A fruitefull Treatise, wherein is described the most glorious Triumph, and Conquest of Christ Iesus our Saviour . . . Made to be read for spiritual comfort, by John Foxe, and from Latin translated intoo English by the Printer. . . . *John Daye, and Richard his Sonne.* 1579. 8vo.

See *Hazlitt.* III. 83.

[Another edition.] *John Day, and Richard his Sonne.* Anno 1581. 8vo.

See *Hazlitt.* H. 209.

[Another edition.] 1607.

See *Hazlitt.* Old English Plays. p. 40.

DEKKER, THOMAS.

The Pleasant Comedie of Old Fortunatus. As it was plaied before the Queenes Maiestie this Christmas, by the Right Honourable the Earle of Nottingham, Lord high Admirall of England his Seruants. *S. S. for William Aspley.* 1600. *B.L.*

The author's name appears at the end of the "Epilogue."

B.M. (C. 34. c. 26). Bodl. Dyce. Huth.

*The Shomakers Holiday. Or The Gentle Craft. With the humorous life of Simon Eyre, shoomaker, and Lord Maior of London. As it was acted before the Queenes most excellent Maiestie on New years day at night last, by the right honourable the Earle of Nottingham, Lord high Admirall of England, his seruants. *Valentine Sims.* 1600. *B.L.*

B.M. (161. b. 1).

*[Another edition.] *G. Eld for I. Wright.* 1610. *B.L.*

B.M. (643. c. 47). Bodl.

*[Another edition.] As it was acted before the Queenes most excellent Maiestie on New-yeares day at night, [etc.] for *John Wright.* 1618.

B.L. Bodl.

*[Another edition.] *For John Wright.* 1624. *B.L.*

Dyce.

*[The Shoemaker's Holiday.] *for John Wright.* 1631. **B.L.**

B.M. (643. c. 48). Bodl. Dyce.

*[Another edition.] *for W. Gilbertson.* 1657. **B.L.**

Bodl. (imp.)

Satiro-mastix. Or The vntrussing of the Humorous Poet. As it hath bin presented publiquely, by the Right Honorable, the Lord Chamberlaine his Seruants; and priuately, by the Children of Paules. By Thomas Dekker. *for Edward White.* 1602.

B.M. (C. 34. c. 27). Bodl. Dyce.

*The Pleasant Comodie of Patient Grissill. As it hath beene sundrie times lately plaid by the right honorable the Earle of Nottingham (Lord high Admirall) his seruants. *for Henry Rocket.* 1603. **B.L.**

Written by Dekker, Chettle and Haughton.

B.M. (C. 3. a. 19).

The Honest Whore, With, The Humours of the Patient Man, and the Longing Wife. Tho : Dekker. *V. S. for John Hodgets.* 1604.

B.M. (C. 34. c. 24).

[Another edition.] *V. S. solde by John Hodgets.* 1605.

Dyce.

[Another edition.] *Nicholas Okes for Robert Basse.* 1615.

B.M. (644. b. 19).

[Another issue.] *Nicholas Okes for Robert Basse.* 1616.

The sheets of the 1615 edition re-issued with a new titlepage.

B.M. (644. b. 20).

[Another edition.] Written by Thomas Dekker. As it hath beene Acted by her Maiesties Servants with great Applause. *N. Okes, and are to be sold by Richard Collins.* 1635.

B.M. (644. b. 21. (1)). Bodl. Dyce.

[Another edition.]

The only known copy is imperfect. Head and running titles:—"The Converted Curtezan."

Bodl. (imp.)

North-Ward Hoe. Sundry times Acted by the Children of Paules. By Thomas Decker, and Iohn Webster. *G. Eld.* 1607.

B.M. (C. 12. f. 3. (5)). Bodl. Dyce.

West-Ward Hoe. As it hath beene diuers times Acted by the Children of Paules. Written by Tho: Decker, and Iohn Webster. *sold by John Hodgetts.* 1607.

B.M. (C. 12. f. 3. (4)). Bodl. Dyce.

The Whore of Babylon. As it was acted by the Princes Seruants. Written by Thomas Dekker. *for Nathaniel Butter.* 1607.

B.M. (C. 34. c. 29). Bodl. Dyce.

The Famous History of Sir Thomas Wyat. With the Coronation of Queen Mary, and the coming in of King Philip. As it was plaied by the Queens Maiesties Seruants. Written by Thomas Dickers and Iohn Webster. *E. A. for Thomas Archer.* 1607.

B.M. (239. f. 16). Bodl.

[Another edition.] *for Thomas Archrr [sic].* 1612.
Dyce.

If It Be Not Good, the Diuel is in it. A New Play, As it hath bin lately Acted, with great applause, by the Queenes Maiesties Seruants: At the Red Bull. Written by Thomas Dekker. *for I. T. sold by Edward Marchant.* 1612.

B.M. (C. 34. c. 25). Bodl. Dyce.

The Second Part of the Honest Whore, With the Humors of the Patient Man, the Impatient Wife: the Honest Whore, perswaded by strong Arguments to turne Curtizan againe: her braue refuting those Arguments. And lastly, the Comicall Passages of an Italian Bridewell, where the Scene ends. Written by Thomas Dekker. *Elizabeth All-de for Nathaniel Butter.* 1630.

B.M. (C. 12. f. 4. (3)).

A Tragi-Comedy: Called, Match mee in London. As it hath beene often Presented; First, at the Bull in St. Iohns-street; And lately, at the Priuate-House in Drury-Lane, called the Phœnix. Written by Tho: Dekker. *B. Alsop and T. Fawcet for H. Seile.* 1631.

B.M. (C. 12-f. 4 (4)). Bodl. Dyce.

The Wonder of A Kingdome. Written by Thomas Dekker. *Robert Raworth for Nicholas Vavasour.* 1636.

B.M. (644. b. 23). Bodl. Dyce.

DENHAM, SIR JOHN. (1615-1669.)

Poems and Translations, with the Sophy. Written by the Honourable Sir John Denham Knight of the Bath. *For H. Herringman.* 1668. 8vo.

The Sophy has a separate titlepage as follows:—

The Sophy, As it was Acted at the Private House in Black Friars by His Majesties Servants. *J. M. for H. Herringman.* 1667.

B.M. (1076. f. 17. (1)). Bodl. U.L.C.

The Second Impression. *J. M. for H. Herringman.* 1671. 8vo.

The Sophy has a separate titlepage with same imprint.

B.M. (1076. f. 18). Bodl.

The Third Impression. *J. M. for H. Herringman; sold by Jos. Knight and F. R. Saunders.* MDCLXXXIV. 8vo.

The Sophy has a separate titlepage with same imprint.

B.M. (11,626. bbb. 9). T.C.C.

*The Sophy. As it was acted at the Private House in Black Friars by his Majesties Servants. *Richard Hearne for Thomas Walkley.* 1642. Fol.

B.M. (644. k. 33). Bodl. Dyce.

Horace. A Tragedy. Translated from Monsieur Corneille. *for H. Herringman.* 1667. Fol.

Printed with separate titlepage in the collected edition of the "Poems" of Mrs. Katherine Philips. 1667. Fol. Act V alone is by Denham.

B.M. (83. l. 3). Bodl.

[Another edition.] The Fifth Act Translated by Sir John Denham. *J. M. for H. Herringman.* 1669. Fol.

Printed with a separate titlepage in the Poems of Mrs. Katherine Philips. 1669. Fol.

B.M. (642. l. 2).

[Another edition.] *In the Savoy.* *T. N. for Henry Herringman* 1678. Fol.

Printed with a separate titlepage in the Poems of Mrs. Katherine Philips. 1678. Fol.

B.M. (11,626. g. 10).

DRUE, THOMAS. (*fl. 1631.*)

*The Life of the Dutches of Suffolke. As it hath beene divers and sundry times acted, with good applause. *A. M. for Jasper Emery.* 1631.

B.M. (643. c. 58). Bodl. Dyce. Huth.

EDWARDS, RICHARD. (1523?-1566.)

The excellent Comedie of two the moste faithfulest Freendes, Damon and Pithias. Newly Imprinted, as the same was shewed before the Queenes Maiestie, by the Children of her Graces Chappell, except the Prologue that is somewhat altered for the proper vse of them that hereafter shall haue occasion to pliae it, either in Priuate, or open Audience. Made by Maister Edwards, then beyng Maister of the Children. 1571. *Richard de Iohnes.*
B. L.

B.M. (C. 34. c. 30).

[Another edition.] *Richard Iohnes.* 1582. **B. L.**

B.M. (C. 34. c. 31).

FIELD, NATHANIEL. (1587-1633.)

A Woman is a Weather-cocke. A New Comedy, As it was acted before the King in White-Hall. And diuers times Priuately at the White-Friers, By the Children of her Maiesties Reuels. Written by Nat: Field. *for John Budge.* 1612.

B.M. (C. 34. c. 32). Bodl. Dyce. Huth.

Amends for Ladies. A Comedie. As it was acted at the Blacke-Fryers, both by the Princes Servants, and the Lady Elizabeths. By Nat. Field. *G. Eld for Math. Walbancke.* 1618.

B.M. (11,773. c. 3). Dyce. Huth.

[Another edition.] With the merry prankes of Moll Cut-Purse: Or, the humour of roaring. A Comedy full of honest mirth and wit: As it was acted at the Blacke-Fryers both by the Princes Servants and the Lady Elizabeths. By Nath. Field. *Io. Okes. for Math. Walbancke.* 1639.

B.M. (644. d. 84). Bodl. Dyce.

FISHER, JASPER, D.D. (*f. 1639.*)

*Fuimus Troes Æneid, 2. The True Troianes, Being A Story of the Britaines valour at the Romanes first invasion: Publikely represented by the Gentlemen Students of Magdalen Colledge in Oxford. *I. L. for Robert Allot. 1633.*

B.M. (643. c. 53). Bodl. Dyce.

FLETCHER, JOHN. *See BEAUMONT, FRANCIS, and FLETCHER, JOHN.*

FLETCHER, PHINEAS. (1582-1650.)

*Sicelides A Piscatory, As it hath beene Acted in Kings Colledge, in Cambridge. *I. N. for William Sheares. 1631.*

B.M. (643. c. 49). Bodl. Dyce. Huth.

FORD, JOHN. (1586-1640?)

The Lovers Melancholy. Acted at the priuate House in the Blacke-Friers, and publikely at the Globe by the Kings Maiesties Seruants. *for H. Seile. 1629.*

The author's name appears at the end of the dedicatory epistle.

B.M. (644. b. 34). Bodl. Dyce.

The Broken Heart. A Tragedy. Acted By the Kings Majesties Seruants at the private House in the Black-Friers. *I. B. for Hugh Beeston. 1633.*

The author's name appears at the end of the dedicatory epistle.

B.M. (644. b. 35, imperfect). Bodl. Dyce.

Loues Sacrifice. A Tragedie Receuied generally well. Acted by the Queenes Majesties Seruants at the Phœnix in Drury-Lane. *I. B. for Hugh Beeston. 1633.*

The author's name appears at the end of the dedicatory epistle.

B.M. (644. b. 36). Bodl. T.C.C. Dyce.

Tis Pitty Shees a Whore. Acted by the Queenes Maiesties Seruants, at the Phoenix in Drury-Lane. *Nicholas Okes for Richard Collins. 1633.*

The author's name appears at the end of the dedicatory epistle.

B.M. (644. b. 37). Bodl. Dyce.

The Chronicle Historie of Perkin Warbeck. A Strange Truth. Acted (some-times) by the Queenes Maiesties Servants at the Phœnix in Drurie lane. *T. P. for Hugh Beeson.* 1634.

The author's name appears at the end of the dedicatory epistle.

B.M. (644. b. 38). Bodl. Dyce.

The Fancies, Chast and Noble: Presented by the Queenes Maiesties Servants, At the Phoenix in Drury-lane. *E. P. for Henry Seile.* 1638.

The author's name appears at the end of the dedicatory epistle.

B.M. (644. b. 39). Bodl. Dyce.

The Ladies Triall. Acted By both their Majesties Servants at the private house in Drury Lane. *E. G. for Henry Shephard.* 1639.

The author's name appears at the end of the dedicatory epistle.

B.M. (644. b. 40). Bodl. Dyce.

The Sun's-Darling: A Moral Masque: As it hath been often presented at Whitehall, by their Majesties Servants; and after at the Cock-pit in Drury Lane, with great Applause. Written by John Foard and Tho. Decker Gent. *J. Bell for Andrew Penneycuicke.* 1656.

B.M. (644. b. 41). Bodl. Dyce.

[Another issue.] *J. Bell for Andrew Penneycuicke.* 1657.

The sheets of the 1656 edition re-issued with the date alone altered.

W. W. G.

[Another issue.] As it hath been often presented by their Majesties Servants; at the Cock-pit in Drury Lane, with great Applause. [etc.] *J. Bell for Andrew Penneycuicke.* 1657.

The sheets of the 1656 edition again re-issued with a new titlepage. The dedications also vary.

B.M. (644. b. 42). Bodl.

FRAUNCE, ABRAHAM. (1570?-1633.)

The Countesse of Pembroke's Yuychurch. Containing the affectionate life, and vnf fortunate death of Phillis and Amyntas: That in a Pastorall; This in a Funerall; both in English Hexameters. By Abraham Fraunce. *Thomas Orwyn for William Ponsonby.* 1591.

The former of these two pieces is a translation of Tasso's *Aminta*, altered so as to connect with the latter, which is translated from the Latin elegies of Thomas Watson.

B.M. (C. 34. c. 35). Dyce.

FREEMAN, SIR RALPH. (1590?-1655.)

Imperiale, A Tragedie. *Thomas Harper.* M.DC.XXXIX.

The dedicatory epistle (wanting in the B.M. copy) is signed R.F.
B.M. (643. i. 20. (5)).

[Another edition.] *Thomas Harper.* 1640. 12mo.

See *Haslitt.* H. 212.

[Another edition.] *Thomas Harper sold by Robert Pollard.* MDCLV.

With the dedicatory epistle signed R.F.
B.M. (644. e. 10). Bodl. Dyce.

FULWELL, ULPIAN. (fl. 1586.)

An Enterlude Intituled Like wil to like quod the Deuel to the Colier, very godly
and ful of pleasant mirth. Wherin is declared not onely what punishment
followeth those that wil rather followe licentious liuing, then to esteem & fol-
lowe good councel: and what great benefits and commodities they receiue
that apply them vnto vertuous liuing and good exercises. Made by Vlpian
Fulwel. [Characters arranged for five actors.] *John Alde.* 1568. **B.L.**
Bodl.

A pleasant Enterlude, intituled, Like will to Like quoth the Deuill to the
Collier. Whrein is declared what punishments followe those that will
rather liue licentiously: then esteeme and followe good Councill. And
what benefits they receiue that apply them selues to vertuous liuing and
good exercises. Made by Ulpian Fulwel. [Characters arranged for five
actors.] *Edward Alde.* 1587. **B.L.**

B.M. (C. 34. c. 36).

GARTER, THOMAS. (?-?)

[Running title.] The Commodity of the moste vertuous and godlye Susanna.
[1578.] **B.L.**

Licensed to T. Colwell, 1568-9. No copy now known. See *Biographia Dramatica.*
1812. III, 310.

GASCOIGNE, GEORGE. (1525?-1577.)

A Hundreth sundrie Flowres bounde vp in one small Poesie. Gathered
partly (by translation) in the fyne outlandish Gardins of Euripides, Ouid,

Petrarke, Ariosto, and others: and partly by inuention, out of our owne fruitefull Orchardes in Englande: Yelding sundrie sweete sauours of Tragical, Comical, and Morall Discourses, bothe pleasaunt and profitable to the well smelling noses of learned Readers. *for Richard Smith.* **B.L.**

This edition includes, besides other matter, the following plays :

Supposes : A Comedie written in the Italian tongue by Ariosto, and Englished by George Gascoyne of Grayes Inne Esquire, and there presented.

Iocasta : A Tragedie written in Greke by Euripides, translated and digested into Acte by George Gascoyne, and Francis Kinwelmershe of Grayes Inne, and there by them presented. 1566. [Colophon :] *Henric Bynneman for Richard Smith.*

Jocasta is translated from the Italian version of Lodovico Dolce. The epilogue was written by Christopher Yelverton.

B.M. (C. 13. a. 16. (1)). Bodl.

The Posies of George Gascoigne Esquire. Corrected, perfected, and augmented by the Authour. 1575. *for Richard Smith.* **B.L.**

Contents the same as above.

B.M. (C. 34. f. 6. (1)). Bodl.

The Posies of George Gascoigne Esquire. Corrected, perfected, and augmented by the Authour. 1575. *H. Bynneman for Richard Smith.* **B.L.**

The sheets of the above edition issued with a different titlepage.
Bodl.

The Whole woorkes of George Gascoigne Esquyre: Newlye compyled into one Volume, That is to say : His Flowers, Hearbes, Weedes, the Fruites of warre, the Comedie called *Supposes*, the Tragedie of *Iocasta*, the Steele glasse, the Complaint of Phylomene, the Storie of Ferdinando Ieronimi and the pleasure at Kenelworth Castle. *Abell Ieffes.* 1587. **B.L.**

B.M. (C. 34. f. 8). Bodl. T.C.C. Dyce.

The pleasauntest workes of George Gascoigne Esquyre : [etc.] *Abell Ieffes.* 1587. **B.L.**

The sheets of the above edition issued with a different titlepage.
Bodl.

The Glasse of Gouernement. A tragical Comedie so entituled, because therein are handled aswell the rewards for Vertues, as also the punishment for Vices. Done by George Gascoigne Esquier. 1575. Seen and allowed, according to the order appointed in the Queenes maiesties Iniunctions. *for C. Barker.* [Colophon :] *H M for Christopher Barker.* 1575. **B.L.**

B.M. (C. 34. f. 6 (2)). Bodl. Dyce.

[The Glass of Government.] *For C. Barker.* [Colophon:] *Henry Middleton for Christopher Barker. 1575.* *B.L.*
 B.M. (C. 12. e. 11). Dyce.

GLAPTHORNE, HENRY. (*A. 1639.*)

Argalus and Parthenia. As it hath been Acted at the Court before their Maiesties: And At the Private-House in Drury-Lane, By their Maiesties Servants. By Hen. Glaphorne. *R. Bishop for Daniel Pakeman. 1639.*
 B.M. (644. e. 13). Bodl. Dyce.

The Tragedy of Albertus Wallenstein, Late Duke of Fridland, and Generall to the Emperor Ferdinand the second. Written by Henry Glaphorne. The Scene, Egers. And acted with good Allowance at the Globe on the Banke-side, by his Majesties Servants. *Tho. Paine for George Hutton. 1639.*

B.M. (C. 12. f. 10) (3)). Bodl.

[Another edition.] *Tho. Paine for George Hutton. 1640.*

B.M. (644. c. 14). Bodl. U.L.C.

The Hollander. A Comedy written 1635. The Author Henry Glaphorne. And now Printed as it was then Acted at the Cock-pit in Drury lane, by their Majesties Servants, with good allowance. And at the Court before both their Majesties. *I. Okes for A. Wilson. 1640.*

B.M. (644. e. 15). Bodl. U.L.C. Dyce.

The Ladies Priviledge. As it was Acted with good allowance at the Cock-pit in Drury-lane, And before their Majesties at White-Hall twice. By their Maiesties Servants. The Author Henry Glaphorne. *I. Okes. for Francis Constable. 1640.*

B.M. (644. e. 16). Bodl. Dyce.

Wit in a Constable. A Comedy written 1639. The Author Henry Glaphorne. And now Printed as it was lately Acted at the Cock-pit in Drury-Lane, by their Majesties Servants, with good allowance. *Io. Okes for F. C. 1640.*

B.M. (644. e. 17). Bodl. Dyce.

GOFFE, THOMAS. (1591-1629.)

Three Excellent Tragedies. Viz. The Raging Turk, or Bajazet the Second. The Courageous Turk, or, Amurath the First. And The Tragoedie of Orestes. Written, By Tho. Goff, Master of Arts, and Student of Christ-Church in Oxford; and Acted by the Students of the same House. The second Edition, carefully corrected by a friend of the Authors. *for G. Bedell and T. Collins.* 1656. 8vo.

Each play has a separate titlepage with same imprint. At the end is a list of books printed for and sold by Bedell and Collins in 1656.

B.M. (E. 1591). Bodl. Dyce.

The Raging Turke, Or, Baiazen the Second. A Tragedie written by Thomas Goffe, Master of Arts, and Student of Christ-Church in Oxford, and Acted by the Students of the same house. *August. Mathewes for Richard Meighen.* 1631.

B.M. (644. e. 18). Bodl. Dyce.

The Courageous Turke, Or, Amurath the First. A Tragedie. Written by Thomas Goffe Master of Arts, and Student of Christ-Church in Oxford, and Acted by the Students of the same House. *B. Alsop, and T. Fawcett for Richard Meighen.* 1632.

B.M. (644. e. 20). Bodl. Dyce.

The Tragedy of Orestes, Written by Thomas Goffe Master of Arts, and Student of Christs Church in Oxford: And Acted by the Students of the same House. *I. B. for Richard Meighen.* 1633.

B.M. (644. e. 19). Bodl.

The Careles Shepherdess. A Tragi-Comedy Acted before the King & Queen, And at Salisbury-Court, with great Applause. Written by T. G. Mr. of Arts. With an Alphebetical Catalogue of all such Plays that ever were Printed. *for Richard Rogers and William Ley.* 1656.

B.M. (644. e. 21). Bodl. T.C.C. Dyce.

GOLDING, ARTHUR. (1536?-1605?)

A Tragedie of Abrahams Sacrifice, Written in french by Theodore Beza, and translated into Inglish by A. G. Finished at Powles Belchamp in Essex, the xj. of August. 1575. *Thomas Vautroullier.* 1577. 8vo.

Bodl.

GOMERSALL, ROBERT. (1602-1646?)

Poems. By Robert Gomersall. *M. F. for John Marriot.* MDCXXXIII. 8vo.

Preceded by the engraved titlepage, from the 1628 edition of *Sforza*. The play has a separate titlepage, as follows:—
The Tragedie of Lodovick Sforza Duke of Millan. By Robert Gomersall. The second Edition. Printed at London in the yeare MDCXXXIII.

B.M. (643. a. 26). Bodl. Dyce.

The Tragedie of Lodouick Sforza Duke of Millan. By Robert Gomersall.
Imprinted at London in the yeare MDCXXVIII. 8vo.

With an engraved titlepage, bearing the imprint, “*For John Marriot.*”

B.M. (1077. b. 50). Bodl. Dyce.

GOUGH, JOHN. (?—?)

The Strange Discovery: A Tragi-Comedy. Written by J. Gough. Gent.
E. G. for William Leake. 1640.

B.M. (644. e. 22).

[Another edition.] Written By J. G. Gent. *E. G. for William Leake.*
1640.

B.M. (161. i. 60). Bodl. U.L.C. Dyce.

GREENE, ROBERT. (1560?—1592.)

The Honorable Historie of frier Bacon, and frier Bongay. As it was plaid by her Maiesties seruants. Made by Robert Greene Maister of Arts. *for Edward White.* 1594.

B.M. (C. 34. c. 37).

[Another edition.] 1599.

Dr. Ward in his edition (p. cxvii.) erroneously states that there is a copy in the Bodleian. See *Haslitt.* H. 243.

[Another edition.] As it was lately plaid by the Prince Palatine his Seruants. Made by Robert Greene, Master of Arts. [Woodcut.] *Elizabeth Alde.* 1630.

B.M. (644. e. 23). Bodl.

[Friar Bacon and Friar Bungay.] [Woodcut.] *Jean Bell.* 1655.

This edition contains a list of books printed and sold by Jane Bell.

B.M. (644. e. 24). Dyce.

*The Historie of Orlando Furioso One of the twelve Pieres of France. As it was plaid before the Queenes Maiestie. *John Danter for Cuthbert Burbie.* 1594.

B.M. (C. 34. c. 38). Dyce.

*[Another edition.] *Simon Stafford for Cuthbert Burby.* 1599.

B.M. (C. 34. h). Dyce.

*The First part of the Tragicall raigne of Selimus, sometime Emperour of the Turkes, and grandfather to him that now raigneth. Wherein is shoun how hee most vnnaturally raised warres against his owne father Baiazen, and preuailing therein, in the end caused him to be poysoned : Also with the murthering of his two brethren, Corcut, and Acomat. As it was playd by the Queenes Maiesties Players. *Thomas Creede.* 1594.

B.M. (C. 34. b. 43). Bodl.

The Tragedy of Selimus Emperour of the Turkes. Written T. G. [*sic.*] for *John Crooke and Richard Serger.* 1638.

The sheets of the 1594 edition re-issued with a new titlepage.

B.M. (643. c. 45).

The Scottish History of Iames the fourth, slaine at Flodden. Entermixed with a pleasant Comedie, presented by Oboram, King of Fayeries : As it hath bene sundrie times publikely plaide Written by Robert Greene, Maister of Arts. *Thomas Creede.* 1598.

B.M. (C. 34. g. 20).

The Comicall Historie of Alphonsus, King of Aragon. As it hath bene sundrie times Acted. Made by R. G. *Thomas Creede.* 1599.

Dyce.

GREVILLE, FULKE. *Baron Brooke.* (1554-1628.)

Certaine Learned and Elegant Workes of the Right Honorable Fulke Lord Brooke, Written in his Youth, and familiar exercise with Sir Philip Sidney.

The seuerall Names of which Workes the following page doth declare.
E. P. for Henry Syle. 1633. Fol.

This collection contains two plays, *Alaham* and *Mustapha*.

B.M. (644. i. 88). Bodl. U.L.C. T.C.C.

The Tragedy of Mustapha. *for Nathaniel Butter.* 1609.

B.M. (C. 34. c. 39). Bodl. T.C.C.

HABINGTON, WILLIAM. (1605–1654.)

*The Queene of Arragon. A Tragi-Comedie. *Tho. Cotes for William Cooke.* 1640. Fol.

B.M. (162. m. 4). Bodl. U.L.C. Dyce.

HARDING, SAMUEL. (1618?–1642?)

Sicily and Naples, or, The Fatall Union. A Tragoedy. By S. H. A. B. & C. Ex: *Oxford, William Turner.* 1640.

B.M. (644. e. 26). Bodl. Dyce.

HAUGHTON, WILLIAM. (1580?–1602?)

*English-Men For my Money: or, A pleasant Comedy, called, A Woman will haue her Will. [Woodcut.] *W. White.* 1616.

B.M. (C. 34. c. 40). Bodl.

[Another edition.] As it hath beene diuers times Acted with great applause. *I. N. sold by Hugh Perry.* 1626.

B.M. (C. 34. b. 58).

*A Pleasant Comedie called, A Woman will haue her Will. As it hath beene diverse times Acted with great Applause. *A. M. sold by Richard Thrale.* 1631.

In this edition the words " Englishmen for my money " appear as running-title only.

B.M. (644. b. 44). Bodl. U.L.C. Dyce.

*Grim The Collier of Croyden; Or, The Devil and his Dame: With The Devil and Saint Dunstan. *London, Printed in the year. [sic.] 12mo.*

In a collection with the following title:—

Gratia Theatrales, or A choice Ternary of English plays, Composed upon especial occasions by several ingenious persons; viz. Thorney-Abbey, or The London Maid; a Tragedy by T. W. The Marriage-Broker, or The Pander; a Comedy, by W. M. M.A. Grim the Collier of Croydon, or The Devil and his Dame; with the Devil and St. Dunstan: a Comedy, by I. T. Never before published: but now printed at the request of sundry ingenious friends. R. D. 1662. 12mo.

Bodl.

HAUSTED, PETER. (?-1645.)

The Rivall Friends. A Comoedie, As it was Acted before the King and Queens Maiesties, when out of their princely favour they were pleased to visite their Vniversitie of Cambridge, upon the 19. day of March. 1631. Cryed downe by Boyes, Faction, Envie, and confident Ignorance, approv'd by the judicious, and now exposed to the publique censure, by The Authour, Pet. Hausted Mr. in Artes of Queenes Colledge. *Aug. Matthewes for Humphrey Robinson, 1632.*

B.M. (11,773. c. 4). Bodl. U.L.C.

HAWKINS, WILLIAM. (1605?-1637.)

*Apollo Shroving Composed for the Schollars of the Free-schoole of Hadleigh in Suffolke. And acted by them on Shroue-tuesday being the sixt of February, 1626. *for Robert Mylbourne. 8vo.*

The Stationer's Epistle is dated 1627.

B.M. (C. 34. d). Bodl. Dyce.

HEMING, WILLIAM. (1602-1632?)

The Fatal Contract, A French Tragedy. As it was Acted with great Applause by her Majesties Servants. Written by William Hemings, Master of Arts of Oxon. Printed by the Original Copy. *for J. M. 1653.*

B.M. (11,773. b. 4). Bodl. T.C.C.

[Another issue.] *for Andrew Pennycuicke. 1654.*

The sheets of the 1653 edition re-issued with a new titlepage.

B.M. (644. b. 46). Dyce.

[The Fatal Contract.] for Richard Gammon. 1661.

B.M. (11,779. aaa. 21). Bodl.

The Eunuch. A Tragedy: As it hath been Acted with Great Applause. Written By William Hemmings, Oxon. Licensed March 26. 1687. Roger L'Estrange. J. B. sold by Randal Taylor. 1687.

Another edition of the same play under a different title.

B.M. (644. h. 40). Bodl. Dyce.

The Jewes Tragedy, or, Their Fatal and Final Overthrow by Vespatian and Titus his Son. Agreeable To the Authentick and Famous History of Josephus. Never before Published. By William Hemmings, Master of Arts of Oxon. for Matthew Inman sold by Richard Gammon. 1662.

B.M. (644. b. 48). Bodl. Dyce.

HEYWOOD, JOHN. (1497-1580.)

*A mery play betwene Iohan Iohan the husbande / Tyb his wyfe / & syr Ihān / the preest.

Colophon: Imprynted by Wyllyam Rastell, the .xii. day of February the yere of our lord M.cccc. and .xxxiii. Cum priuilegio. Fol. **B.¶.**

Bodl. Magd. Coll. Camb.

*A mery Play betwene the pardoner and the frere, the curate and neybour Pratte.

Colophon: Imprinted by Wyllyam Rastell the v. day of Apryll / the yere of our lorde. M. CCCCC. XXXIII. Cum priuilegio. Fol. **B.¶.**

Magd. Coll. Camb. Devon.

The Play of the wether. A new and a very mery enterlude of all maner wethers made by Iohā Heywood. [List of characters.]

Colophon: Printed by w. Rastell. 1533. Cum priuilegio. Fol. **B.¶.**

Magd. Coll. Camb. S. John's College, Oxford. (imp.)

[Another edition.] [Colophon:] *Anthonie Kytson.*

Bodl. U.L.C. (imp.)

The Play called the foure P. A very mery Enterlude of A Palmer.
A Pardonner. A Poticary. A Pedlar. *John Alde.* 1569. *Septembris.* 14.
B.L.

The author's name appears at the end of the play.

B.M. (C. 34. c. 44). Magd. Coll. Camb.

The playe called the foure P.P. A newe and a very mery enterlude of
A palmer. A pardoner. A potycary. A pedler. Made by Iohn Heewood.
[Woodcut.] [Colophon:] *Wyllyam Myddylton.* **B.L.**

B.M. (C. 34. c. 43).

The playe called the foure P. A new and very mery enterlude of A
Palmer. A pardoner. A Poticary. A Pedler. Made by Iohn Heewode.
[Colophon:] *Wyllyam Copland.* **B.L.**

Bodl.

*Of Gentylnes and Nobylyte. A dyaloge betwen the marchaūt the Knyght
& the plowman dysputyng who is a verey gentylman & who is a noble
man and how men shuld come to auctoryte / compilid in maner of an
enterlude with diuers toys & gestis addyd thereto to make mery pastyme and
disport.

Colophon: Iohēs rastell me fieri fecit Cum priuilegio regali. Fol. **B.L.**
B.M. (C. 40. i. 16). U.L.C. Magd. Coll. Camb.

*[The Play of Loue.] [Colophon:] *John Waley.* **B.L.**

The only known copy wants the titlepage.

Bodl. (imp.)

HEYWOOD, THOMAS. (1575?-1650?)

*The First and Second Parts of King Edward the Fourth. Containing His
mery pastime with the Tanner of Tamworth, as also his loue to faire
mistrisse Shoare, her great promotion, fall and miserie and lastly the
lamentable death of both her and her husband. Likewise the besieging
of London, by the Bastard Falconbridge, and the valiant defence of the
same by the Lord Maior and the Cittizens. As it hath diuers times beene
publikeley played by the Right Honorable the Earle of Derbie his seruants.
F. K. for Humfrey Lownes and Iohn Oxenbridge. 1600.

Bridge.

*[Edward IV.] *H. L. for Nathaniel Fosbrooke.* 1605. Dyce.

*[Another edition.] *Humphrey Lownes.* 1613. B.M. (C. 12. f. 11. (1)).

*[Another edition.] King Edward the Fourth. The First and Second Part. [etc.] *Humphrey Lownes.* 1619.
Dyce.

*The fourth Impression. *Humphrey Lownes.* 1626.
B.M. (644. e. 36). Bodl.

*If you know not me, You know no bodie: Or, The troubles of Queene Elizabeth. [Woodcut.] *for Nathaniel Butter.* 1605.
Bodl. Huth.

*[Another edition.] *for Nathaniel Butter.* 1606.
B.M. (643. d. 7, imp.).

*[Another edition]. *for Nathaniel Butter.* 1608.
B.M. (C. 34. c. 46).

*[Another edition]. *for Thomas Pauier.* 1610.
B.M. (644. e. 30. (1)).

*[Another edition]. *for Nathaniell Butter.* 1613.
B.M. (C. 34. c. 47).

*[Another edition.] *for Nathanael Butter.* 1623.
With a different woodcut.
B.M. (C. 34. c. 48. (1)). Bodl.

*[Another edition]. *B. A. and T. F. for Nathanaell Butter.* 1632.
With the same woodcut as the preceding edition.
B.M. (644. e. 32. (1)). Bodl.

*[Another edition.] *I. Raworth for N. Butter.* 1639.
Again with a different woodcut.
B.M. (C. 34. e. 63. (1)).

*The Second Part of, If you know not me, you know no bodie. With the building of the Royall Exchange: And the famous Victorie of Queene Elizabeth, in the Yeare 1588. *for Nathaniell Butter.* 1606.

B.M. (644. e. 31).

*The Second Part of Queene Elizabeths troubles. Doctor Paries treasons: The building of the Royall Exchange, and the famous Victory in An. 1588. With the Humors of Hobson and Tawny-cote. [Woodcut.] *for Nathaniell Butter.* 1609.

B.M. (644. e. 30. (2)).

*[Another edition.]

Both the copies seen are bound with the 1623 edition of part I, and want titlepage, the text beginning on A2.

B.M. (C. 34. c. 48. (2)). Bodl.

*If you know not we, You know no body. The Second Part. With the building of the Royall Exchange. And The famous Victory of Queene Elizabeth : Anno 1588. [Woodcut.] *for Nathanael Butter.* 1632.

B.M. (644. e. 32. (2)).

*The Fayre Mayde of the Exchange. With The pleasaunt Humours of the Cripple of Fanchurch. Very delectable, and full of mirth. *for Henry Rockit.* 1607.

B.M. (T. 2058. (1)). Bodl.

*[Another edition.] Together, with the merry humours, and pleasant passages of the Cripple of Fanchurch. Furnished with varietie of delectable [*sic*] Mirth. *I. L.* 1625.

B.M. (644. e. 34). Bodl.

*[Another edition.] *A. G.* 1637.

B.M. (644. e. 35). Bodl.

A Woman Kilde with Kindnesse. Written by Tho: Heywood. *William Iaggard sold by John Hodgetts.* 1607.

B.M. (C. 34. g. 19. (5)).

[Another edition.] As it hath beene oftentimes Acted by the Queenes Maiest. Seruants. Written by Tho. Heywood. The third Edition. *Isaac Iaggard.* 1617.

B.M. (C. 12. f. 12. (5)). Bodl. Dyce,

The Rape of Lucrece. A True Roman Tragedie. With the severall Songs in their apt places, by Valerius, the merrie Lord amongst the Roman Peeres. Acted by her Maiesties Seruants at the Red Bull, neare Clarkenwell. Written by Thomas Heywood. *for I. B.* 1608.

Bodl.

[Another edition.] *for I. B.* 1609.

Dyce.

[Another edition.] Acted by Her Maiesties Seruants at the Red Bull. The fourth Impression. Written by Thomas Heywood. *for Nathaniell Butter.* 1630.

B.M. (C. 30. d. 10). Bodl. T.C.C. Dyce.

[Another edition.] The copy revised, and sundry Songs before omitted, now inserted in their right places. Acted by Her Majesties Servants at the Red-Bull. The fifth Impression. Written by Thomas Heywood. *John Raworth, for Nathaniel Butter.* 1638.

B.M. (644. e. 40). Bodl. Dyce.

The Golden Age. Or The liues of Iupiter and Saturne, with the defining [*sic*] of the Heathen Gods. As it hath beene sundry times acted at the Red Bull, by the Queenes Maiesties Seruants. Written by Thomas Heywood. *for William Barrenger.* 1611.

In some copies "defining" is corrected to "deifying." Copies in both states are in the Bodleian.

B.M. (C. 12. f. 12. (1)). Bodl. Dyce.

The Brazen Age, The first Act containing, The death of the Centaure Nessus, The Second, The Tragedy of Meleager: The Third The Tragedy of Iason and Medea. The Fourth. Vulcans Net. The Fifth. The Labours and death of Hercules: Written by Thomas Heywood. *Nicholas Okes for Samuel Rand.* 1613.

B.M. (C. 12. f. 12. (3)). Bodl. Dyce.

The Silver Age, Including. The loue of Iupiter to Alcmena: The birth of Hercules. And The Rape of Proserpine. Concluding, With the Arraignement of the Moone. Written by Thomas Heywood. *Nicholas Okes, sold by Benjamin Lightfoote.* 1613.

B.M. (C. 12. f. 12. (2)). Bodl. Dyce.

The Foure Prentises of London. With the Conquest of Ierusalem. As it hath bene diuerse times Acted, at the Red Bull, by the Queenes Maiesties Seruants. Written by Thomas Heywood. *for I. W.* 1615.

Bodl. Dyce.

[Another edition.] As it hath beeene diuers times acted at the Red Bull, by the Queenes Maiesties Seruants, with good applause. Written and newly reuised by Thomas Heywood. [Woodcut.] *Nicholas Okes.* 1632.

B.M. (C. 12. f. 12. (4.)). Bodl. Dyce.

The Fair Maid Of The West. Or, A Girle worth gold. The first part. As it was lately acted before the King and Queen, with approved liking, By the Queens Majesties Comedians. Written by T. H. [Woodcut.] *for Richard Royston.* 1631.

In two parts. The second part has a separate titlepage with same imprint.

B.M. (C. 34. c. 42). Bodl. Dyce.

The Iron Age : Contayning the Rape of Hellen : The siege of Troy : The Combate betwixt Hector and Ajax : Hector and Troilus slayne by Achilles : Achilles slaine by Paris : Ajax and Vlesses contend for the Armour of Achilles : The Death of Ajax, &c. Written by Thomas Heywood. [Woodcut.] *Nicholas Okes.* 1632.

B.M. (C. 34. c. 50. (1)). Bodl. Dyce.

The Second Part of the Iron Age. Which contayneth the death of Penthesilea, Paris, Priam, and Hecuba : The burning of Troy : The deaths of Agamemnon, Menelaus, Clitemnestra, Hellena, Orestes, Egistus, Pillades, King Diomed, Pyrhus, Cethus, Synon, Thersites, &c. Written by Thomas Heywood. [Woodcut.] *Nicholas Okes.* 1632.

B.M. (C. 34. c. 50. (2)). Bodl. Dyce.

The English Traveller. As it hath beeene Publikely acted at the Cock-Pit in Drury-lane: By Her Maiesties seruants. Written by Thomas Heywood. [Woodcut.] *Robert Raworth.* 1633.

B.M. (C. 12. f. 13. (3)). Bodl. Dyce.

The late Lancashire Witches. A well received Comedy, lately Acted at the Globe on the Banke-side by the Kings Majesties Actors. Written, By Thom. Heywood, and Richard Broome. *Thomas Harper for Benjamin Fisher.* 1634.

B.M. (C. 34. g. 19. (4)). Bodl. Dyce.

A Pleasant Comedy, called A Mayden-Head well lost. As it hath beene publickly Acted at the Cocke-pit in Drury-lane, with much Applause : By her Maiesties Servants. Written by Thomas Heywood. [Woodcut.] *Nicholas Okes for John Jackson and Francis Church.* 1634.

B.M. (C. 34. c. 51). Bodl. Dyce.

A Challenge for Beautie. As it hath beene sundry times Acted, By the Kings Majesties Servants : At the Blacke-friers, and at the Globe on the Banke-side. Written by Thomas Heywood. *R. Raworth sold by Iames Becket.* 1636.

B.M. (C. 12. f. 14 (2)). Dyce.

Loves Maistresse : Or, The Queens Masque. As it was three times presented before their two Excellent Maiesties, within the space of eight dayes ; In the presence of sundry Forraigne Ambassadors. Publiquely Acted by the Queens Comœdians, At the Phoenix in Drury-lane. Written by Thomas Heywood. *Robert Raworth for John Crouch ; sold by Jasper Emery.* 1636.

B.M. (C. 12. f. 14 (1)). Bodl. Dyce.

The second Impression, corrected by the Author, Thomas Heywood. *John Raworth, for John Crouch.* 1640.

This edition has signatures A-G in fours.

B.M. (644. e. 43). Bodl.

The second Impression, corrected by the Author Thomas Heywood. *John Raworth for John Crouch.* 1640.

This edition has signatures A-I in fours.

B.M. (644. e. 42). Bodl. U.L.C.

The Royall King, and The Loyall Subject. As it hath beene Acted with great Applause by the Queenes Maiesties Servants. Written by Thomas Heywood. *Nich and John Okes for James Becket.* 1637.

B.M. (C. 12. f. 14 (3)). Bodl. U.L.C. Dyce.

The Wise-woman Of Hogsdon. A Comedie. As it hath been sundry times Acted with great Applause. Written by Tho: Heywood. *M. P. for Henry Shephard.* 1638.

B.M. (C. 12. f. 14. (4)). Bodl. Dyce.

Fortune by Land and Sea. A Tragi-Comedy. As it was Acted with great Applause by the Queens Servants. Written by Tho Haywood and William Rowly. *for John Sweeting and Robert Pollard.* 1655.

B.M. (C. 12. f. 14. (5)). Bodl. Dyce.

HOLIDAY, BARTEN, D.D. (?- ?)

Texyoyapua: Or The Marriages of the arts. A Comedie. Written by Barten Holyday, Master of Arts, and Student of Christ-Church in Oxford, and acted by the Students of the same House before the Vniuersitie, at Shrouetide. *William Stansby for John Parker.* 1618.

B.M. (643. c. 52). Bodl.

[Another edition.] *John Haviland for Richard Meighen.* 1630.

B.M. (644. b. 49). Bodl. Dyce. T.C.C.

HUGHES, THOMAS. (fl. 1587.)

Certaine deuises and shewes presented to her Maiestie by the Gentlemen of Grayes-Inne at her Highnesse Court in Greenewich, the twenty-eighth day of Februarie in the thirtieth yeare of her Maiesties most happy Raigne. *Robert Robinson.* 1587. 8vo. **B.L.**

Contains *The Misfortunes of Arthur*, a tragedy. The author's name appears at the end of the play, to which William Fulbecke, Nicholas Trotte and Francis Flower also contributed.

B.M. (C. 34. b. 3).

INGELEND, THOMAS. (?- ?)

A pretie and Mery new Enterlude: called the Disobedient Child. Compiled by Thomas Ingelend late Student in Cambridge. *Thomas Colwell.* **B.L.**

B.M. (C. 34. c. 55). Bodl.

JONES, JOHN. (?- ?)

Adrasta: Or, The Woman's Spleene, And Loves Conquest. A Tragi-comedie. Never Acted. *for Richard Royston.* 1635.

The author's name appears at the end of the Dedication.

B.M. (644. b. 50). Bodl. Dyce.

JONSON, BENJAMIN, *Poet Laureate. (1573?–1637.)*

The Workes of Beniamin Jonson. *W. Stansby sould by Rich: Meighen.*
1616. Fol.

This collection has portrait by Vaughan, and the titlepage is engraved by Hole. It includes the following plays, each of which has a separate titlepage, with imprint, except the two noted below, *Printed by William Stansby* :—

Every Man in his Humour.

Every Man out of his Humour. *W. Stansby for I. Smithwicke.* 1616.

Cynthia's Revels.

Poetaster. *William Stansby for Matthew Lownes.* M.DC.XVI.

Sejanus.

The Fox.

The Silent Woman.

The Alchemist.

Cataline.

B.M. (C. 39. k. 9). Bodl. U.L.C. T.C.C.

[Another issue.] *Will Stansby.* 1616. Fol.

The sheets of the above edition re-issued. The impress has been re-engraved, the titlepage to *Every man out of his Humour* and the imprint of that to the *Poetaster*, as well as several pages of text, have been re-set, and the text has been corrected throughout. The Museum copy is on large paper.

B.M. (G. 11,630).

[Another edition.] *Richard Bishop sold by Andrew Crooke.* 1640. Fol.

This edition, with portrait and engraved titlepage as above, contains the same plays, each with a separate titlepage and same imprint, except the following:—

Poetaster. *Robert Young.* M.DC.XL.

B.M. (79. l. 3). Bodl. U.L.C. T.C.C.

The Workes of Benjamin Jonson. The second volume. Containing these Playes, Viz. 1 Bartholomew Fayre. 2 The Staple of Newes. 3 The Divell is an Asse. *for Richard Meighen,* 1640. Fol.

This volume contains the following plays, each with a separate titlepage :—

Bartholomew Fayre: A Comedie, Acted in the Year, 1614. By the Lady Elizabeths Seruants. And then dedicated to King Iames, of most Blessed Memorie. By the Author, Benjamin Jonson. *I.B. for Robert Allot.* 1631. Fol.

The Diuell is an Asse: A Comedie Acted in the yeare, 1616. By His Maiesties Seruants. The Author Ben: Jonson. *I.B. for Robert Allot.* 1631. Fol.

The Staple of Newes. A Comedie Acted in the yeare, 1625. By His Maiesties Seruants. The Author Ben: Jonson. *I.B. for Robert Allot.* 1631. Fol.

These three plays have the signatures continuous. They were probably issued as a supplement to the 1616 edition, and were later included in this collection.

The Magnetick Lady: Or Humors Reconcil'd. A Comedy composed By Ben: Johnson. *London, Printed M.CD.XL. [sic.]*

A Tale of a Tub. A Comedy composed By Ben Johnson. *London, Printed M.DC.XL.*

The Sad Shepherd. Or, A Tale of Robin-Hood. Written By Ben: Johnson. *London, Printed M.DC.XLI.*

This play is unfinished.

These three plays have the signatures continuous.

Mortimer His Fall. A Tragedie, written by Ben. Iohnson. Printed M.DC.XL.

This is only a fragment. It is printed among the non-dramatic works.

This collection was edited by Sir Kenelm Digby, as we learn from Humphrey Moseley's epistle "To the Reader" in Suckling's *Last Remains*, 1659.

(B.M. (79. l. 4). Bodl. U.L.C. T.C.C.)

[Another issue.] Fol.

In this issue, which has no general titlepage, the three plays dated 1631 in the above are replaced by an edition of *The Devil is an Ass* alone, with the imprint:—*Imprinted at London, 1641.* The rest of the volume is a re-issue of the sheets of the above.

Bodl. T.C.C.

The Works of Ben Jonson, Which were formerly Printed in Two Volumes, are now Reprinted in One. To which is added A Comedy, called the New Inn. With Additions never before Published. *Thomas Hogdkin, for H. Herringman, E. Brewster, T. Bassett, R. Chiswell, M. Wotton, G. Conyers.* MDCXCII. Fol.

In addition to the above this edition contains *The New Inn.*

B.M. (C. 61. f. 1).

The comicall Satyre of Every Man Out of his Humor. As it was first composed by the Author B.I. Containing more then hath beene publikely spoken or acted. With the seuerall Character of euery person. *for Nicholas Linge.* 1600.

B.M. (C. 57. c. 22). Bodl. Dyce.

[Another edition.] *for William Holme.* 1600.

Bodl. Dyce.

Every Man in his Humor. As it hath beeene sundry times publikely acted by the right Honorable the Lord Chamberlaine his seruants. Written by Ben. Johnson. *for Walter Burre.* 1601.

B.M. (162. c. 70). Bodl. Dyce.

The Fountaine of Selfe-Loue. Or Cynthias Reuels. As it hath beene sundry times priuately acted in the Black-Friers by the Children of her Maiesties Chappell. Written by Ben: Johnson. *for Walter Burre.* 1601.

B.M. (C. 34. d. 1). Bodl. Dyce.

Poetaster or The Arraignment: As it hath beene sundry times priuately acted in the Blacke Friers, by the children of her Maiesties Chappell. Composed, by Ben. Johnson. *for M. L.* 1602.

B.M. (644. b. 52). Bodl. Dyce.

Seianus his fall. Written by Ben: Ionson. *G. Elld for Thomas Thorpe.* 1605.

B.M. (644. b. 53). Bodl. Dyce.

Ben: Ionson his Volpone Or The Foxe. *for Thomas Thorpppe.* 1607.

B.M. (C. 34. d. 2). Bodl. Dyce.

Ben: Ionson, his Case is Alterd. As it hath beene sundry times Acted by the Children of the Blacke-friers. *for Bartholomew Sutton.* 1609.

B.M. (644. b. 54).

A Pleasant Comedy, called: The Case is Altered. As it hath beene sundry times acted by the children of the Black-friers. Written by Ben. Ionson. *for Bartholomew Sutton and William Barrenger.* 1609.

The sheets of the above edition issued with a different titlepage.

B.M. (T. 492. (9)). Bodl.

Catiline his Conspiracy. Written by Ben: Ionson. *for Walter Burre.* 1611.

B.M. (644. b. 55). Bodl. Dyce. U.L.C.

[Another edition.] And now Acted by his Maiesties Servants with great Applause. *N. Okes for I. S.* 1635.

B.M. (644. b. 58).

The Alchemist. Written by Ben Ionson. *Thomas Snodham for Walter Burre, sold by John Stepneth.* 1612.

B.M. (644. b. 56). Bodl. Dyce.

The Silent Woman. A Comedie. Acted by the Children of the Reuels.
The Author B. Ionson. *William Stansby sold by John Browne.* 1620.

Gifford (ed. Jonson III. 326) had seen an edition of 1612 of which there seems to be no further record. The *Biographia Dramatica* (II. 200) mentions an edition of 1609, but the play was not entered in the S.R. till Sept. 1610.

B.M. (1346. a. 9). Bodl. Dyce.

The New Inne. Or, The light Heart. A Comoedy. As it was neuer acted, but most negligently play'd, by some, the Kings Seruants. And more squeamishly beheld, and censured by others, the Kings Subiects. 1629. Now, at last, set at liberty to the Readers, his Maties Seruants, and Subiects, to be judg'd. 1631. By the Author, B. Ionson. *Thomas Harper for Thomas Alchorne.* MDCXXXI. 8vo.

B.M. (643. b. 31). Bodl. Dyce.

JORDAN, THOMAS.

The Walks of Islington and Hogsdon, with The Humours of Woodstreet-Compter. A Comedy, As it was publikely Acted 19. days together, with extraordinary Applause. Never Printed before. Written by Tho. Jordan, Gent. *Tho. Wilson.* 1657.

B.M. (E. 717. (5); received by Thomason on May 7th). Bodl. Dyce.

[Another edition.] Tricks of Youth, or The Walks of Islington and Hogsdon, with The Humours of Woodstreet-Compter. A Comedy, As it was pulickly [sic] Acted nineteen dayes together with Extraordinary Applause. Never Printed before. Written by Tho. Jordan. Gent. *Printed by Authority for the use of the Author.*

B.M. (644. b. 60).

Money is an Asse A Comedy, As it hath been Acted with good Applause. Written by Tho. Jordain Gent. Licensed November the 16. 1667. Roger L'Estrange. *Peter Lilliacrap, for Fra. Kirkman.* 1668.

B.M. (644. e. 56).

KILLIGREW, HENRY, D.D. (1613-1700.)

[Pallantus and Eudora.] The Conspiracy A Tragedy, As it was intended for the Nuptialls, of the Lord Charles Herbert, and the Lady Villers. Written by Mr. Henry Killigraew. *John Norton for Andrew Crooke.* 1638.

B.M. (644. e. 57). Bodl. Dyce. T.C.C.

Pallantus and Eudora A Tragoedie. Written by Mr. Henry Killigrew. *for John Hardesty.* 1653. Fol.

Authorised edition under a new title.

B.M. (644. k. 30). Bodl. U.L.C. Dyce. Huth.

KILLIGREW, THOMAS. (1612-1683.)

The Prisoners and Claracilla. Two Tragæ-Comedies. As they were presented at the Phoenix in Drury-Lane, by her M^{ties} Servants. Written by Tho. Killigrew, Gent. *T. Cotes for Andrew Crooke.* 1641. 12mo.

Claracilla has a separate titlepage with the same imprint.

B.M. (11,773. d. 6). Bodl.

Comedies, and Tragedies. Written by Thomas Killigrew, Page of Honour to King Charles the First. And Groom of the Bed-Chamber to King Charles the Second. *for Henry Herringman.* 1664. Fol.

This collection, with a portrait by Faithorne, consists of the following plays, each having a separate titlepage with the imprint *J. M. for Henry Herringman,* 1663, except the last two, which bear the date 1664.

The Princess : Or, Love at first Sight.

The Parson's Wedding.

The Pilgrim.

The First Part of Cicilia and Clorinda, Or, Love in Arms.

The Second Part of Cicilia and Clorinda.

Thomaso, Or, The Wanderer.

The Second Part of Thomaso.

The First Part of Bellamira her Dream : Or, The Love of Shadows.

The Second Part of Bellamira her Dream.

Claricilla.

The Prisoners.

B.M. (C. 39. k. 4). Bodl. U.L.C. Dyce. T.C.C.

KIRKE, JOHN. (?-1642?)

The Seven Champions of Christendome. Acted at the Cocke-pit, and at the Red-Bull in St. John's Streete, with a generall liking. And never Printed till this Yeare 1638. Written by J. K. *J. Okes sold by James Becket.* 1638.

The author's name appears at the end of the dedicatory epistle.

B.M. (644. b. 62). Bodl. Dyce.

KNEVET, RALPH. (1600-1671.)

Rhodon and Iris. A Pastorall, as it was Presented at the Florists Feast in Norwich May 3. 1631. *for Michael Sparke.* 1631.

B.M. (644. b. 61). Bodl. Dyce. T.C.C.

KYD, THOMAS. (1557?-1595?)

Cornelia. *James Roberts for N. L. and John Busbie.* 1594.

The author's name appears at the end of the play.

Translated from the French of Robert Garnier.

B.M. (C. 34. e). Bodl.

Pompey the Great, his faire Cornelias Tragedie. Effected by her Father and Husbandes downe-cast, death, and fortune. Written in French, by that excellent Poet Ro: Garnier; and translated into English by Thomas Kid. *for Nicholas Ling.* 1595.

The sheets of the 1594 edition re-issued with a new titlepage.

B.M. (C. 34. e. 50). Bodl.

*The Spanish Tragedie Containing the lamentable end of Don Horatio, and Bel-imperia with the pittifull death of old Hieronimo. Newly corrected and amended of such grosse faults as passed in the first impression. *Abell Jeffes sold by Edward White.* 1594.

Göttingen University Lib.

*[Another edition.] Newly corrected and amended of such grosse faultes as passed in the former impression. *William White.* 1599.

Bridge.

*[Another edition.] Newly corrected, amended, and enlarged with new additions of the Painters part, and others, as it hath of late been diuers times acted. *W. W. for T. Pauier.* 1602.

Bodl. (imp.)

*[Another edition.] 1602. [Colophon:] 1603.

Devon.

*[Another edition.] *W. White.* 1610. [Colophon:] *for Thomas Pauier.* 1611.

B.M. (11,773. c. 10). Bodl.

*[Another edition.] The Spanish Tragedie: Or, Hieronimo is mad againe. Containing [etc.] [Woodcut.] *W. White, sold by I. White and T. Langley. 1615.*

T.C.C.

*[Another issue.] *W. White for I. White and T. Langley. 1615.*

The sheets of the above issued with a different titlepage (?)
B.M. (1076. i. 13.)

*[Another edition.] Newly corrected, amended, and enlarged with new Additions as it hath of late beeene diuers times Acted. [Woodcut.] *John White, for T. Langley. 1618.*

Bodl. Dyce.

*[Another edition.] *Augustine Mathewes, sold by Thomas Langley. 1623.*

See Hazlitt. II. 330.

*[Another edition.] *Augustine Mathewes, sold by Iohn Grismand. 1623.*

B.M. (644. b. 63).

*[Another edition.] *Augustine Mathewes for Francis Grove. 1633.*

B.M. (644. b. 64). Bodl.

*The Spanish Tragedie, Containing the lamentable end of Don Horatio, and Bel-imperia: with the pittifull death of olde Hieronimo. Newly corrected, and amended of such grosse faults as passed in the first impression. *Edward Alde for Edward White.*

This is the earliest edition extant.

B.M. (C. 34. d. 7.)

The First Part of Ieronimo. With the Warres of Portugall, and the life and death of Don Andraea. *for Thomas Pauyer. 1605. B.L.*

B.M. (C. 34. d. 8). Bodl.

KYFFIN, MAURICE. (?-1599.)

Andria The first Comoedie of Terence, in English. A furtherance for the attainment vnto the right knowledge, & true proprietie, of the Latin Tong. And also a commodious meane of help, to such as haue forgotten Latin, for their speedy recouering of habilitie, to vnderstand, write, and speake the same. Carefully translated out of Latin, by Maurice Kyffin. *T. E. for Thomas Woodcocke. 1588. B.L.*

B.M. (C. 34. c. 49). Bodl,

LINDSAY, SIR DAVID. (1490-1555.)

Ane satyre of the thrie estaits, in commendation of vertew and vituperation of vyce. Maid be Sir Dauid Lindesay of the Mont, aliâs, Lyon King of Armes. *Edinburgh Robert Charteris.* 1602.

Bodl.

LODGE, THOMAS, M.D. (1558?-1625.)

A Looking Glasse for London and England. Made by Thomas Lodge Gentleman, and Robert Greene. In Artibus Magister. *Thomas Creede sold by William Barley.* 1594. **B.L.**

Devon.

[Another edition.] *Thomas Creede sold by William Barley.* 1598. **B.L.**

B.M. (C. 34. d. 21). Bodl.

[Another edition.] *Thomas Creede, for Thomas Pauier.* 1602. **B.L.**

B.M. (C. 34. d. 22).

[Another edition.] *Barnard Alsop.* 1617.

B.M. (643 b. 34). Bodl. Dyce.

The Wounds of Ciuell War. Liuely set forth in the true Tragedies of Marius and Scilla. As it hath beene publiquely plaide in London, by the Right Honourable the Lord high Admirall his Seruants. Written by Thomas Lodge Gent. *John Danter.* 1594.

B.M. (C. 12. e. 16. (11)). Bodl. Dyce.

LOWER, SIR WILLIAM. (1600?-1662.)

Three New Playes, viz. The Noble Ingratitude. A Pastoral-Tragi-Comedy. The Enchanted Lovers. A Pastoral. The Amorous Fantasme. A Tragi-Comedy. All written by Sir Wil. Lower Knight. *for Franc. Kirkman.* 1661. 12mo.

This collection consists of separate editions with a general titlepage. The second is the Hague edition with the original titlepage, while in the first and third a new titlepage, with the same imprint as the general titlepage, has been substituted.

B.M. (644. a. 25, imp.). Bodl.

The Phaenix in her flames. A Tragedy. The Scene, Arabia. The Author, Master William Lower. *Thomas Harper for Michael Young.* 1639.

B.M. (C. 34. d. 23). Bodl. Dyce.

Polyeuctes, Or The Martyr. A Tragedy. By S^r William Lower. *Tho. Roycroft for G. Bedell and T. Collins.* 1655.

Translated from the French of Pierre Corneille.

B.M. (644. c. 62). Bodl. Dyce.

Horatius: A Roman Tragedie. By Sir William Lower Knight. *for G. Bedell and T. Collins.* 1656.

Translated from the French of Pierre Corneille.

B.M. (644. e. 63). Bodl. Dyce.

The Enchanted Lovers: A Pastoral, By S^r William Lower Knight. *Hage: Adrian Vlack.* 1658. 12mo.

B.M. (E. 1905, with the date "June" added in MS.)

[Another edition.] *for Fr. Kirkman.* 1661. 12mo.

The sheets of the 1658 edition re-issued with a new titlepage.

B.M. (162. b. 9).

The Noble Ingratitude A Pastoral-Tragi-Comedy. By Sr. William Lower Knight. *Hage, John Ramzey.* 1659. 12mo.

Translated from the French of Philippe Quinault.

B.M. (11,773. a. 1). Dyce.

The Amourous Fantasme, A Tragi-Comedy. By Sr. William Lower Knight. *Hage, John Ramzey.* 1660. 12mo.

Translated from the French of Philippe Quinault.

B.M. (E. 2108. Received by Thomason on 7 Nov. 1659).

LUPTON, THOMAS. (*A. 1583.*)

A Moral and Pitiful Comedie, Intituled, All for Money. Plainly representing the maners of men, and fashion of the world noweadayes. Compiled by T. Lupton. [List of characters.] *Roger Warde and Richard Mundee.* 1578. *B.L.*

B.M. (C. 34. d. 24). Bodl.

LYLY, JOHN. (1554?-1606.)

Six Court Comedies. Often Presented and Acted before Queene Elizabeth, by the Children of her Maiesties Chappell, and the Children of Paules. Written By the onely Rare Poet of that Time, the Witie, Comicall, Facetiously-Quicke and vnparalell'd : Iohn Lilly, Master of Arts. *William Stansby for Edward Blount.* 1632. 12mo.

CONTENTS :

Endymion.	Galathea.
Campaspe.	Mydas.
Sappho and Phao.	Mother Bombie.

With the exception of the first, each has a separate titlepage with same imprint.

In some copies (*e.g.* B.M.) "Written" is misprinted "Witten" on the general titlepage.

B.M. (644. a. 30). Bodl. U.L.C. Dyce. T.C.C.

*Campaspe, Played beefore the Queenes Maiestie on newyeares day at night, by her Maiesties Childrē, and the Children of Paules. *for Thomas Cadman.* 1584.

B.M. (C. 34. b. 8). Bodl. Dyce.

*A moste excellent Comedie of Alexander, Campaspe, and Diogenes. Played before the Queenes Maiestie on twelfe day at night by her Maiesties children and the children of Poules. *for Thomas Cadman.* 1584.

The sheets of the above edition issued with a different titlepage.

Huth.

*Campaspe. Played beefore the Queenes maiestie on twelfe day at night, by her Maiesties Children, and the Children of Paules. *Thomas Orwin for William Broome.* 1591.

B.M. (644. e. 64). Bodl. U.L.C. Dyce. T.C.C.

*Sappho and Phao, Played beefore the Queenes Maiestie on Shrouetewsday, by her Maiesties Children, and the Boyes of Paules. *for Thomas Cadman.* 1584. [Colophon:] *Thomas Dawson, for Thomas Cadman.*

B.M. (C. 34. d. 17).

*[Another edition.] *Thomas Orwin for William Broome.* 1591.

B.M. (C. 34. d. 18). Bodl. Dyce,

*Endimion, The Man in the Moone. Playd before the Queenes Maiestie at Greenewich on Candlemas day at night, by the Chyldren of Paules. *I. Charlewood for the widdowe Broome.* 1591.

B.M. (C. 34. d. 9).

*Gallathea. As it was playde before the Queenes Maiestie at Greene-wiche, on Newyeeres day at Night. By the Chyldren of Paules. *John Charlwoode for the Widdow Broome.* 1592.

B.M. (C. 34. d. 10).

*Midas. Plaied before the Queenes Maiestie upon Twelfe day at night. By the Children of Paules. *Thomas Scarlet for I. B.* 1592.

B.M. (C. 34. d. 14). Bodl. Dyce.

*Mother Bombie. As it was sundrie times plaied by the Children of Powles. *Thomas Scarlet for Cuthbert Burby.* 1594.

B.M. (C. 34. d. 15). Bodl.

*[Another edition.] *Thomas Creede for Cuthbert Burby.* 1598.

B.M. (C. 34. d. 16). Bodl. Dyce.

The Woman in the Moone. As it was presented before her Highnesse. By John Lyllie maister of Artes. *for William Jones.* 1597.¹

B.M. (C. 34. d. 19). Bodl. Dyce.

Love's Metamorphosis. A Wittie and Courtly Pastorall, Written by Mr. John Lyllie. First playd by the Children of Paules, and now by the Children of the Chappell. *for William Wood:* 1601.

B.M. (C. 34. d. 11). Bodl. Dyce. Huth.

MABBE, JAMES. (1572-1642?)

*The Spanish Bawd, represented in Celestina, or the Tragick-Comedy of Calisto and Melibea. *J. B. sold by Robert Allot.* 1631. Fol.

Published under the pseudonym of "Don Diego Puede-ser," which name appears at the end of the dedicatory epistle.

Translated from the Spanish of Ferdinando de Rojas.

B.M. (162. m. 32). T.C.C.

MARKHAM, GERVAS. (1568?-1637.)

The dumbe Knight. A pleasant Comedy, acted sundry times by the children of his Maiesties Reuels. Written by Iaruis Markham. *Nicholas Okes for Iohn Bache.* 1608.

The preface is signed Lewes Machin.

B.M. (C. 34. d. 25).

[Another issue.] A historicall Comedy, acted sundry times by the children of his Maiesties Reuels. *Nicholas Okes, for Iohn Bache.* 1608.

The sheets of the above edition issued with a different titlepage.

Bodl.

[Another issue.] acted sundry times by the children of his Maiesties Reuelles. *Nicholas Okes for Iohn Bache.* 1608.

The sheets of the above edition again issued with a different titlepage.

Bodl.

[Another edition.] *A. M. for William Sheares.* 1633.

B.M. (644. b. 65). Dyce.

The true Tragedy Of Herod and Antipater: With the Death of faire Marriam. According to Iosephus, the learned and famous Iew. As it hath beene, of late, diuers times publiquely Acted (with great Applause) at the Red Bull, by the Company of his Maiesties Reuels. Written by Gervase Markham and William Sampson Gentlemen. *G. Eld for Mathew Rhodes.* 1622.

This edition has a dedicatory epistle in prose signed by Sampson.

Bodl.

[Another edition.] *G. Eld for Mathew Rhodes.* 1622.

This edition has a Printer's epistle signed by Rhodes.

B.M. (644. b. 67.) Bodl.

MARLOWE, CHRISTOPHER. (1564-1593.)

*Tamburlaine the Great. Who, from a Scythian Shepheard, by his rare and wonderfull Conquestes, became a most puissant and mightie Mornarch [sic]: And (for his tyrannie, and terroure in warre) was tearmed, The Scourge of

God. The first part of the two Tragicall discourses, as they were sundrie times most stately shewed vpon Stages in the Citie of London. By the right honorable the Lord Admirall his seruauntes. Now newly published. *Richard Jones.* 1592. **B.L.**

The Second Part begins on recto of E 6., the preceding page being occupied by a woodcut.

B.M. (C. 34. a. 4). Bodl.

*Tamburlaine the Greate. Who, from the state of a Shepheard in Scythia, by his rare and wonderfull Conquests, became a most puissant and mighty Monarque. *for Edward White,* 1605. **B.L.**

Part I only.

B.M. (644. e. 67 (1)). Bodl. Dyce.

*Tamburlaine the Greate. With his impassionate furie, for the death of his Lady and Loue faire Zenocrate: his forme of exhortation and discipline to his three Sonnes, and the manner of his owne death. The second part. *E. A. for Ed. White.* 1606. **B.L.**

Part II only.

B.M. (644. e. 67 (2)). Bodl. Dyce.

The Tragedie of Dido Queene of Carthage: Played by the Children of her Maiesties Chappell. Written by Christopher Marlowe, and Thomas Nash. Gent. [List of characters.] *the Widdowe Orwin, for Thomas Woodcocke.* 1594.

Bodl.

The troublesome raigne and lamentable death of Edward the second, King of England: with the tragical fall of proud Mortimer. As it was sundrie times publiquely acted in the honourable citie of London, by the right honourable the Earl of Pembroke his servants. Written by Chri. Marlow. Gent. *for William Jones.* 1594. 8vo.

Royal Library, Cassel.

[Another edition.] And also the life and death of Peirs Gaueston, the great Earle of Cornewall, and mighty fauorite of king Edward the second, as it was publiquely acted by the right honorable the Earle of Pembrooke his seruants. Written by Chri. Marlow Gent. *Richard Bradocke for William Jones.* 1598.

B.M. (C. 34. d. 28). Bodl.

[Edward II.] *for Roger Barnes.* 1612.

B.M. (644. b. 68). Dyce.

[Another edition.] As it was publikely Acted by the late Queenes Maiesties Servants at the Red Bull in S. Iohns streete. Written by Christopher Marlow Gent. *for Henry Bell.* 1622.

B.M. (644. e. 68).

The tragical History of D. Faustus. As it hath bene Acted by the Right Honorable the Earle of Nottingham his seruants. Written by Ch. Marl. *V. S for Thomas Bushell.* 1604. 

Bodl.

[Another edition.] [Woodcut.] *G. E. for John Wright.* 1609. 
Town Library, Hamburgh.

The Tragical History of the Life and Death of Doctor Faustus. Written by Ch. Mar. [Woodcut.] *for John Wright.* 1616. 

B.M. (C. 34. d. 26).

[Another edition.] With new Additions. Written by Ch. Mar. [Woodcut.] *for John Wright.* 1619. 

Rowfant Library.

[Another edition.] *for John Wright.* 1620. 

B.M. (C. 39. c. 26).

[Another edition.] *for John Wright,* 1624. 

B.M. (C. 34. d. 27).

[Another edition.] *for John Wright,* 1631. 

B.M. (644. e. 69). Bodl.

[Another edition.] Printed with New Additions as it is now Acted. With several New Scenes, together with the Actors names. Written by Ch. Mar. [Woodcut.] *for W. Gilbertson.* 1663.

B.M. (644. b. 69.) Dyce.

The Famous Tragedy of the Rich Iew of Malta. As it was played before the King and Queene, in his Majesties Theatre at White-Hall, by her Majesties Servants at the Cock-pit. Written by Christopher Marlo. *I. B. for Nicholas Vavasour. 1633.*

B.M. (644. e. 70). Bodl. Dyce. T.C.C.

Lusts Dominion; Or, The Lascivious Queen. A Tragedie. Written by Christopher Marlowe, Gent. *for F. K. sold by Robert Pollard. 1657. 12mo.*

The work of Dekker, Haughton and Day, but it is an alteration of an older play in which Marlow may have had a hand.

B.M. (643. a. 28). Bodl. Dyce.

The Massacre at Paris: With the Death of the Duke of Guise. As it was plaide by the right honourable the Lord high Admirall his Seruants. Written by Christopher Marlow. *E. A. for Edward White. 8vo.*

B.M. (C. 34. a. 3). Bodl. Dyce.

MARMION, SHAKERLEY. (1603-1639.)

Hollands Leaguer. An Excellent Comedy As it hath bin lately and often Acted with great applause, by the high and mighty Prince Charles his Servants; at the private house in Salisbury Court. Written by Shackerley Marmyon, Master of Arts. *I. B. for Iohn Grove, 1632.*

B.M. (644. b. 71). Bodl. Dyce.

A Fine Companion. Acted before the King and Queene at White-Hall, And sundrie times with great applause at the private House in Salisbury Court, By the Prince his Servants. Written by Shakerley Marmyon. *Aug. Mathewes for Richard Meighen. 1633.*

B.M. (644. b. 70). Bodl. Dyce.

The Antiquary. A Comedy, Acted by Her Majesties Servants at the Cock-Pit. Written By Shackerly Mermion, Gent. *F. K. for I. W. and F. E. 1641.*

B.M. (C. 34. e. 55). Bodl. Dyce.

MARSTON, JOHN. (1575?-1634.)

*Tragedies and Comedies collected into one volume. Viz. 1. Antonio and Mellida. 2. Antonio's Revenge. 3. The Tragedie of Sophonisba. 4. What you Will. 5. The Fawne. 6. The Dutch Courtezan. *A. M. for William Sheares.* 1633. 8vo.

With the exception of the first, each of the plays has a separate titlepage, with the imprint, *for William Sheares.* 1633.

B.M. (644. a. 23). Bodl. Dyce.

The Workes of Mr. Iohn Marston, Being Tragedies and Comedies, Collected into one Volume. *for William Sheares.* 1633. 8vo.

The sheets of the above issued with a different titlepage and the addition of a dedicatory epistle signed by the publisher.

B.M. (1077. b. 2). Bodl.

The History of Antonio and Mellida. The first part. As it hath beene sundry times acted, by the children of Paules. Written by I. M. *for Mathewe Lownes and Thomas Fisher.* 1602.

B.M. (11,773. c. 5). Bodl. Dyce.

Antonios Reuenge. The second part. As it hath beene sundry times acted, by the children of Paules. Written by I. M. *for Thomas Fisher.* 1602.

B.M. (C. 21. b. 40. (4)). Bodl. Dyce.

The Malcontent. By Iohn Marston. 1604. *At London printed by V. S. for William Aspley.*

B.M. (C. 39. e. 25).

[Another edition.] 1604. *Printed at London by V. S. for William Aspley.*

A different edition to the above. See *Marston*, ed. Bullen I. xxviii. and *Haslitt*, H. 378.

Bodl. Dyce.

[Another edition.] Augmented by Marston. With the Additions played by the Kings Maiesties servants. Written by Ihon Webster. 1604. *By V. S. for William Aspley.*

B.M. (C. 34. e. 40). Bodl.

The Dutch Courtezan. As it was played in the Blacke-Friars, by the Children of her Maiesties Reuels. Written by Iohn Marston. *T. P. for John Hodgets.* 1605.

B.M. (C. 34. d. 29). Bodl. Dyce.

Parasitaster, Or The Fawne, As it hath bene diuers times presented at the blacke Friars, by the Children of the Queenes Maiesties Reuels. Written By Iohn Marston. *T. P. for W. C.* 1606.

B.M. (C. 34. d. 30). Bodl. Dyce.

[Another edition.] As it hath been diuers times presented at the Blacke Friars by the Children of the Queenes Maiesties Reuels, and since at Poules. Written by Iohn Marston. And now corrected of many faults, which by reason of the Author's absence were let slip in the first edition. *T. P. for W. C.* 1606.

Bodl. Dyce.

The Wonder of Women Or The Tragedie of Sophonisba, as it hath beene sundry times Acted at the Blacke Friers. Written by Iohn Marston. *John Windet.* 1606.

B.M. (C. 34. d. 33). Bodl. Dyce. T.C.C.

What You Will. By Iohn Marston. *G. Eld for Thomas Thorpē.* 1607.

B.M. (C. 34. d. 32). Bodl. Dyce. T.C.C.

The Insatiate Countesse. A Tragedie: Acted at White-Fryers. Written By Iohn Marston. *T. S. for Thomas Archer.* 1613.

B.M. (644. b. 72).

*The Insatiate Countesse. *N. O. for Thomas Archer.* 1616.

Bodl.

[Another edition.] A Tragedy: Acted, at White-Friers. Written, By William Barksteed. *for Hugh Perrie.* 1631.

Devon.

[Another issue.] Written by Iohn Marston. *I. N. for Hugh Perrie.* 1631.

The sheets of the above issued with a different titlepage.

B.M. (644. e. 71). Bodl. Dyce. T.C.C.

MASON, JOHN. (?- ?)

The Turke. A Worthie Tragedie. As it hath bene diuers times acted by the Children of his Maiesties Reuels. Written by Iohn Mason Maister of Artes. *E. A. for John Busbie.* 1610.

B.M. (644. b. 73). Bodl. Dyce.

An Excellent Tragedy of Mulleasses the Turke, and Borgias Governor of Florence. Full of Interchangeable variety ; beyond expectation. As it hath beene diverse times Acted (with generall Applause) by the Children of his Maiesties Revels. Written by Iohn Mason, Maister of Arts. *T. P. for Francis Falkner.* 1632.

B.M. (644. e. 72). Bodl. U.L.C. Dyce.

MASSINGER, PHILIP. (1583-1640.)

Three New Playes ; viz.

The { Bashful Lover,
Guardian
Very Woman

As they have been often Acted at the Private-House in Black-Friers, by His late Majesties Servants, with great Applause. Written by Philip Massenger, Gent. Never Printed before. *for Humphrey Moseley.* 1655. 8vo.

Each play has a separate titlepage with the same imprint.

B.M. (E. 1559. (2) received by Thomason on June 14.) Bodl. Dyce.

The Virgin Martir, A Tragedie, As it hath bin divers times publickely Acted with great Applause, By the seruants of his Maiesties Reuels. Written by Phillip Messenger and Thomas Dekker. *B. A. for Thomas Jones.* 1622.

B.M. (644. f. 1). Bodl. Dyce.

[Another edition.] *B. A. and T. F. for Thomas Jones.* 1631.

B.M. (644. f. 2). Bodl. Dyce.

[Another edition.] *B. A. MDCLI.*

B.M. (E. 620. (9) received by Thomason in Dec. 1650.)

[Another edition.] *for William Sheares.* 1661.

B.M. (644. f. 4). Bodl.

The Duke of Millaine. A Tragedie. As it hath beeene often acted by his Maiesties seruants, at the blacke Friers. Written by Philip Massinger, Gent. *B. A. for Edward Blackmore.* 1623.

B.M. (644. e. 73). Bodl. Dyce.

[Another edition.] *John Raworth for Edward Blackmore.* 1638.

B.M. (644. e. 82). Bodl. U.L.C. Dyce. T.C.C.

The Bond-Man : An Antient Storie. As it hath been often Acted with good allowance, at the Cock-pit in Drury-lane : by the most Excellent Princesse, the Lady Elizabeth her Seruants. By Philip Massinger. *Edw. Alld for John Harison and Edward Blackmore.* 1624.

B.M. (11,773. d. 3). Bodl. Dyce.

[Another edition.] *John Raworth for Edward Blackmore.* 1638.

U.L.C. Huth.

[Another edition.] *John Raworth for John Harrison.* 1638.

B.M. (644. e. 81). B.L.O.

The Roman Actor. A Tragoedie. As it hath diuers times beeene, with good allowance Acted, at the private Play-house in the Black-Friers, by the Kings Majesties Servants. Written By Philip Massinger. *B. A. and T. F. for Robert Allot.* 1629.

B.M. (644. e. 74). Bodl. Dyce.

The Picture. A Tragecomedie, As it was often presented with good allowance, at the Globe, and Blacke-Friers Play-houses, by the Kings Maiesties seruants. Written by Philip Massinger. *I. N. for Thomas Walkley.* 1630.

B.M. (644. e. 75). Bodl. U.L.C. Dyce.

The Renegado, A Tragæcomedie. As it hath beeene often acted by the Queenes Maiesties seruants, at the priuate Play-house in Drurye-Lane. By Philip Massinger. *A. M. for John Waterson.* 1630.

B.M. (644. e. 76). Bodl. U.L.C. Dyce.

The Emperour of the East. A Tragæ-Comœdie. The Scène Constantinople. As it hath bene diuers times acted, at the Black-friers, and Globe Play-houses, by the Kings Maiesties Seruants. Written by Philip Massinger. *Thomas Harper for John Waterson.* 1632.

B.M. (644. e. 77). Bodl. U.L.C. Dyce. T.C.C.

The Fatal Dowry: A Tragedy. As it hath beene often Acted at the Priuate House in Blackefryers, by his Maiesties Seruants. Written by P. M. and N. F. *John Norton for Francis Constable.* 1632.

In collaboration with Nathaniel Field.

B.M. (644. e. 85). Bodl. U.L.C. Dyce.

The Maid of Honour. As it hath beene often presented with good allowance at the Phoenix in Drurie-Lane, by the Queenes Majesties Servants. Written by Philip Massinger. *I. B. for Robert Allot.* 1632.

B.M. (644. e. 78). Bodl. U.L.C. Dyce. T.C.C.

A New Way to Pay Old Debts. A Comoedie As it hath beene often acted at the Phœnix in Drury-Lane, by the Queenes Maiesties seruants. The Author. Philip Massinger. *E. P. for Henry Seyle.* M.DC.XXXIII.

B.M. (644. e. 79). Bodl. U.L.C. Dycè. T.C.C.

The Great Duke of Florence. A Comicall Historie. As it hath beene often presented with good allowance by her Maties Servants at the Phœnix in Drurie-Lane. Written by Philip Massinger. *for John Marriott.* 1636.

B.M. (644. e. 80). Bodl. U.L.C. Dyce. T.C.C.

The Unnaturall Combat. A Tragedie. The Scæne Marsellis. Written by Philip Massinger. As it was presented by the Kings Majesties Servants at the Globe. *E. G. for John Waterson.* 1639.

B.M. (644. e. 83). Bodl. U.L.C. Dyce. T.C.C.

The Excellent Comedy, called The Old Law; Or A new way to please you. By Phil. Massenger. Tho. Middleton. William Rowley. Acted before the King and Queene at Salisbury House, and at severall other places, with great Applause. Together with an exact and perfect Catalogue of all the Playes, with the Authors Names, and what are Comedies, Tragedies, Histories, Pastoralls, Masks, Interludes, more exactly Printed then ever before. *for Edward Archer.* 1656.

B.M. (644. e. 86. The date is altered to 6 Aug., 1655, in MS.). Bodl. Dyce. T.C.C.

The City-Madam, A Comedie. As it was acted at the private House in Black Friers with great applause. Written by Phillip Massinger Gent. *for Andrew Pennyngton one of the actors.* 1658.

B.M. (11,775. bb. 21). Bodl.

[The City-Madam.] *for Andrew Pennycuicke, one of the Actors.* 1659.
 B.M. 644. e. 84). Bodl. Dyce.

MAY, THOMAS. (1595-1650.)

Two Tragedies, Viz. Cleopatra Queene of Ægypt. And Agrippina Empress of Rome. Written by Thomas May, Esq; *for Humphrey Moseley*, 1654. 12mo.

Cleopatra has a separate titlepage.

B.M. (162. b. 10, 11). Bodl.

The Heire an excellent Comedie. As it was lately Acted by the Company of the Revels. Written by T. M. Gent. *B. A. for Thomas Jones.* 1622.

The author's name appears in full at the head of the commendatory verses.

Bodl.

The Heire. A Comedie. As it was Acted by the Company of the Revels. 1620. Written by T. M. *Augustine Mathewes for Thomas Jones.* 1633.

The author's name appears in full at the head of the commendatory verses.

B.M. (644. b. 74). Bodl. U.L.C. Dyce. T.C.C.

The Second Impression. *Augustine Mathewes for Thomas Jones.* 1633.

The sheets of the above edition re-issued with the titlepage altered.

Bodl. U.L.C.

The Tragedy of Antigone, The Theban Princesse. Written by T. M. *Thomas Harper for Benjamin Fisher.* 1631. 8vo.

The author's name appears in full at the end of the dedication.

B.M. (643. b. 36). Bodl. Dyce.

The Tragedie of Cleopatra Queen of Ægypt. By T. M. Acted 1626. *Thomas Harper for Thomas Walkly.* 1639. 12mo.

The author's name appears in full at the end of the dedication.

B.M. (643. a. 31). Bodl. Dyce.

The Tragedy of Julia Agrippina; Empresse of Rome. By T. M. Esq.
Ric. Hodgkinsonne for Thomas Walky. 1639. 12mo.

B.M. (643. a. 29). Bodl. U.L.C. Dyce.

The Old Couple. A Comedy. By Thomas May, Esq; *J. Cottrel for Samuel Speed.* 1658.

B.M. (644. f. 5). Bodl. Dyce. Huth.

MAYNE, JASPER, D.D. (1604-1672.)

Two Plaies The City Match. A Comoedy. And the Amorous Warre A Tragy-comoedy. Both long since written, By J. M. of Ch. Ch. in Oxon. Oxford. *Re-Printed by Hen Hall Ric. Davis.* [sic] 1658.

The Amorous War has a separate titlepage with the imprint: *Printed in the year 1648. [sic]*

B.M. (1346. c. 2). Bodl.

*The Citye Match. A Comoedye. Presented to the King and Queene at White-Hall. Acted since at Black-Friers by His Maiesties Servants. Oxford. Leonard Lichfield. M.DC.XXXIX. Fol.

B.M. (644. k. 29). Bodl.

[Another edition.] By J. M. St: of Ch: Ch: in Oxon. Oxford, *Henry Hall, for Rich: Davis.* 1659. 8vo.

B.M. (643. b. 43). Bodl. Dyce.

The Amorous Warre. A Tragi-Comoedy. By J. M. St. of Ch. Ch. in Oxon. Oxford, *Henry Hall, for Ric Davis.* 1659. 8vo.

B.M. (643. b. 35). Bodl. Dyce.

MEAD, ROBERT, M.D. (1615-1653.)

The Combat of Love and Friendship, A Comedy, As it hath formerly been presented by the Gentlemen of Ch. Ch. in Oxford. By Robert Mead sometimes of the same Colledge. *for M. M. G. Bedell, and T. Collins.,* 1654.

B.M. (644. f. 6). Bodl.

MEDWALL, HENRY. (*fl. 1486.*)

Nature. A goodly interlude of Nature cōpylyd by mayster Henry Medwall chapleyn to the ryght reuerent father in god Johan Morton somtyme Cardynall and archebyshop of Canterbury. Fol.

B.M. (C. 34. e. 54). Bodl. (frag.)

MIDDLETON, THOMAS. (*1570?–1627.*)

Two New Playes. Viz. : More dissemblers besides Women. Women beware Women. Written By Tho. Middleton, Gent. *for Humphrey Moseley.* 1657. 8vo.

Each play has a separate titlepage with the same imprint.

B.M. (643. b. 37). Bodl. Dyce. T.C.C.

*Blurt Master-Constable. Or The Spaniards Night-walke. As it hath bin sundry times priuately acted by the Children of Paules. *for Henry Rockytt.* 1602.

B.M. (C. 34. d. 35). Bodl. Dyce.

*Michaelmas Terme. As it hath beene sundry times acted by the Children of Paules. *for A. I.* 1607.

B.M. (C. 34. d. 10). Bodl. Dyce.

*[Another edition.] Newly corrected. *T. H. for R. Meighen.* 1630.

B.M. (643. d. 42). Bodl. Dyce. T.C.C.

*The Phoenix, As It hath beene sundry times Acted by the Children of Paules. And presented before his Maiestie. *E. A. for A. I.* 1607.

B.M. (161. a. 68). Bodl. Dyce.

*[Another edition.] *T. H. for R. Meighen.* 1630.

B.M. (644. f. 9). Bodl. T.C.C.

*The Famelie of Love. Acted by the Children of his Maiesties Reuell
for John Helmes. 1608.

B.M. (161. a. 56). Bodl. Dyce.

A Mad World, My Masters. As it hath bin lately in Action by the Children of Paules. Composed by T. M. *H. B. for Walter Burre.* 1608.

B.M. (644. f. 7). Bodl. Dyce.

[Another edition.] A Comedy. As it hath bin often Acted at the Private House in Salisbury Court, by her Majesties Servants. Composed by T. M. Gent, *for J. S. sold by James Becket.* 1640.

B.M. (644. f. 8). Bodl. Dyce.

*A Trick to catch the Old-one. As it hath beene lately Acted, by the Children of Paules. *George Eld.* 1608.

Bodl.

[Another edition.] As it hath beene often in Action, both at Paules, and the Blacke-Fryers. Presented before his Maiestie on New yeares night last. Composed by T. M. *G. E. sold by Henry Rockytt.* 1608.

The sheets of the above edition issued with a different titlepage.

B.M. (C. 34. d. 42). Bodl. Dyce.

[Another edition.] As it hath beene often in Action, both at Paules, the Blacke-Fryers, and before his Maiestie. By T. Middleton. *George Eld for Thomas Langley.* 1616.

B.M. (644. b. 78). Bodl. Dyce.

The Roaring Girle. Or Moll Cut-Purse. As it hath lately beene Acted on the Fortune-stage by the Prince his Players. Written by T. Middleton and T. Dekkar. [Woodcut.] *for Thomas Archer.* 1611.

B.M. (162. d. 35). Bodl. Dyce.

A Faire Quarrell. As it was Acted before the King and diuers times publikely by the Prince his Highnes Seruants. Written By Thomas Midleton and William Rowley Gentl. [Woodcut.] *for I. T.* 1617.

B.M. (644. b. 79).

[Another edition.] With new Additions of Mr. Chaughs and Trimtrams Roaring, and the Bauds Song. Neuer before Printed. As it was Acted before the King, by the Prince his Highnesse Seruants. Written by Thomas Midleton and William Rowley Gent. [Woodcut.] *for I. T.* 1617.

The sheets of the above edition issued with a different titlepage and three leaves inserted between H 3 and H 4.

Dyce.

[A Fair Quarrel.] *A. M. for Thomas Dewe.* 1622.

B.M. (644. b. 8o). Bodl. Dyce.

*A Game at Chesse. As it was Acted nine Dayes together at the Globe on the Bank-side. [Verse argument of 18 lines.] *Printed.* 1625.

U.L.C.

*A Game at Chæss as it was Acted nine days together at the Globe on the banks side.

Pictorial titlepage, engraved.

B.M. (C. 34. d. 38). Bodl.

*[Another edition.]

Collated by Dyce. See *Middleton* ed. Bullen. VII. 3. Same title as the above, a copy of which in the B.M. has the last two leaves supplied from an unknown edition.

? B.M. (161. a. 10).

*A Game at Chesse as It hath bine sundrey times Acted at The Globe on the Banck side. [Picture.] *Ghedruckt in Lydden by Ian Masse.*

Engraved titlepage with a different picture to the above.

B.M. (C. 34. d. 37). Bodl.

A Chast Mayd in Cheape-side. A Pleasant conceited Comedy neuer before printed. As it hath beene often acted at the Swan on the Banke-side by the Lady Elizabeth her Seruants By Thomas Midleton Gent. *for Francis Constable.* 1630.

B.M. (C. 34. f. 9). Bodl. Dyce.

The Widdow A Comedie. As it was Acted at the private House in Black-Fryers, with great Applause, by His late Majesties Servants. Written by Ben: Jonson John Fletcher. Tho: Middleton. Gent. Printed by the Originall Copy. *for Humphrey Moseley.* 1652.

B.M. (644. e. 55). Bodl. Dyce. T.C.C.

The Changeling: As it was Acted (with great Applause) at the Privat house in Drury-Lane and Salisbury Court. Written by Thomas Midleton, and William Rowley. Gent.' Never Printed before. *for Humphrey Moseley.* 1653.

Beneath the Epilogue is a half-page advertisement of "Playes newly Printed."

B.M. (644. f. 12). Dyce.

[The Changeling.] Written by Thomas Middleton, and William Rowley Gent.' Never Printed before. *London, Printed in the year, 1653.*

The sheets of the above issued with a different titlepage. In some copies (*i.e.* T.C.C.) "Rowley" is misprinted "Crowley."

Bodl. T.C.C.

*[Another issue.] As it was Acted (with great Applause) by the Servants of His Royal Highness the Duke of York, at the Theatre in Lincolns-Inn Fields. *for A. M. sold by Thomas Dring. 1668.*

The sheets of the 1653 edition re-issued with a new titlepage.

B.M. (644. f. 13).

The Spanish Gipsie. As it was Acted (with great Applause) at the Privat House in Drury-Lane, and Salisbury Court. Written by Thomas Middleton, and William Rowley. Gent. Never Printed before. *I. G. for Richard Marriot, 1653.*

B.M. (644. f. 14). Bodl. Dyce. T.C.C.

The Second Impression. *T. C. and L. P. for Robert Crofts. 1661.*

B.M. (644. f. 15). Bodl.

The Second Impression. *T. C. and L. P. for Francis Kirkman. 1661.*

Dyce.

No { Wit
Help } like a Womans. A Comedy. By Tho. Middleton, Gent. *for Humphrey Moseley. 1657. 8vo.*

Some copies have at the end a catalogue of books sold by Humphrey Moseley.

B.M. (643. b. 38). Bodl. Dyce.

The Mayor of Quinborough: A Comedy. As it hath been often Acted with much Applause at Black-Fryars, By His Majesties Servants. Written by Tho. Middleton. *for Henry Herringman. 1661.*

B.M. (644. f. 10. with the date "March 28" added in writing.) Bodl. Dyce.

Any Thing for a Quiet Life, A Comedy. Formerly Acted at Black-Fryers, by His late Majesties Servants. Never before Printed. Written by Tho. Middleton, Gent. *Tho. Johnson for Francis Kirkman, and Henry Marsh. 1662.*

B.M. (644. f. 11). Bodl. Dyce.

Your fие Gallants. As it hath beeene often in Action at the Blacke-friers.
Written by T. Middleton. *for Richard Bonian.*

Sig. A-I in fours.
B.M. (C. 34. d. 44). Bodl. Dyce.

[Another edition.] *for Richard Bonian.*

Sig. A-L in fours. See *Hazlitt's Old English Plays.*

MONTAGUE, WALTER. (1603?-1677.)

The Shepheard's Paradise. A Comedy. Privately Acted before the Late King Charls by the Queen's Majesty, and Ladies of Honour. Written by W. Mountague Esq.; *for Thomas Dring.* 1629. 8vo.

The date is a misprint for 1659.
Bodl.

[Another issue.] *for John Starkey.* 1659. 8vo.

The sheets of the above edition re-issued with the imprint alone altered.
B.M. (643. b. 39).

MUNDAY, ANTHONY. (1553-1633.)

*The Death of Robert, Earle of Huntington. Otherwise called Robin Hood of merrie Sherwodde: with the lamentable Tragedie of chaste Matilda, his faire maid Marian, poysoned at Dunmowe by King Iohn. Acted by the Right Honourable, the Earle of Notingham, Lord high Admirall of England, his seruants. *for William Leake.* 1601. **B.L.**

B.M. (C. 34. d. 48). Bodl. Dyce.

*The Downfall of Robert, Earle of Huntington, Afterward called Robin Hood of merrie Sherwodde: with his loue to chaste Matilda, the Lord Fitzwaters daughter, afterwards his faire Maide Marian. Acted by the Right Honourable, the Earle of Notingham, Lord high Admirall of England, his seruants. *for William Leake.* 1601. **B.L.**

B.M. (161. k. 70). Bodl. Dyce.

*[The Two Italian Gentlemen.]

Titlepage missing in the only two known copies. Licensed to Thomas Hacket, Nov. 12, 1584, under title of Fidele & Fortun. Dedication signed A. M.
See *Hazlitt. H. 406.*

NABBES, THOMAS. (1605-1641?)

Hannibal and Scipio. An Historicall Tragedy Acted in the yeare 1635. by the Queenes Majesties Servants, at their Private house in Drury-Lane. The Author Thomas Nabbes. *Richard Oulton for Charles Greene.* 1637.

B.M. (644. c. 1). Bodl. Dyce.

Microcosmus. A Morall Maske, Presented with generall liking, at the private house in Salisbury Court, and heere Set downe according to the intention of the Authour Thomas Nabbes. *Richard Oulton for Charles Greene.* 1637.

B.M. (644. f. 18). Bodl. Dyce.

Covent-Garden: A Pleasant Comedie: Acted in the yeare, MDCXXXII. By the Queenes Majesties Servants. The Author Thomas Nabbes. *Richard Oulton for Charles Green.* 1638.

B.M. (644. b. 81). Bodl. Dyce.

[Another issue.] Acted by the Queenes Majesties Servants. By Thomas Nabbs. *R. Oulton.* 1639.

The sheets of the 1638 edition re-issued with a new titlepage.

B.M. (644. b. 82). Bodl. Dyce.

Tottenham-Court. A Pleasant Comedie: Acted in the Yeare MDCXXXIII. At the private House in Salisbury-Court. The Author Thomas Nabbes. *Richard Oulton for Charles Greene.* 1638.

B.M. (644. b. 83). Bodl. Dyce.

[Another issue.] Acted at the private house in Salisbury-Court. By Thomas Nabbes. *R. Oulton.* 1639.

The sheets of the 1638 edition re-issued with a new titlepage.

B.M. (644. c. 2). Bodl.

[Another issue.] Acted at the private house in Salisburie-Court, by the Queenes Majesties Servants. By Thomas Nabbs. *R. Oulton.* 1639.

The sheets of the 1638 edition again re-issued with a different titlepage.
Dyce.

The Bride, A Comedie. Acted in the yeere 1638. at the private house in Drury-lane by their Majesties Servants. The Author, Thomas Nabbes. *R. H. for Laurence Blaikelocke.* 1640.

B.M. (644. b. 84). Bodl. Dyce.

The Vnfortunate Mother: A Tragedie. Never acted; but set downe according to the intention of the Author Thomas Nabbes. *J. O. for Daniell Frere.* 1640.

B.M. (644. c. 3). Bodl. Dyce.

NASH, THOMAS. (1567-1601.)

A Pleasant Comedie, called Summers last will and Testament. Written by Thomas Nash. *Simon Stafford for Water [sic] Burre.* 1600.

B.M. (C. 34. d. 50). Bodl. Dyce.

NEWMAN, THOMAS. (?—?)

The Two First Comedies of Terence called Andria, and the Eunuch newly Englished by Thomas Newman. Fitted for Schollers Priuate action in their Schooles. *G. M. sold at the house of M. Fenricus.* 1627. 8vo.

B.M. (C. 34. a. 10).

NORTON, THOMAS. (1532-1584.)

[Ferrex and Porrex.] The Tragedie of Gorboduc, whereof three Actes were wrytten by Thomas Nortone, and the two laste by Thomas Sackuyle. Sett forthe as the same was shewed before the Quenes most excellent Maiestie, in her highnes Court of Whitehall, the .xviiiij. day of January, Anno Domini .1561. By the Gentlemen of Thynner Temple in London. *William Griffith;* 1565. *Septemb. 22.* **B.L.**
Bridge.

[Another edition.] Set forth as the same was shewed before the Queenes most excellent Maiesty, in her highnes Court of Whitehall, by the Gentle-
men of the Inner Temple. *By Edward Alde for John Perrin.* 1590. **B.L.**

Forms the second part of a book entitled "The Serpent of Division."

B.M. (C. 21. b. 40 (6)). Bodl.

The Tragidie of Ferrex and Porrex, set forth without addition or alteration but altogether as the same was shewed on stage before the Queenes Maiestie, about nine yeares past, vz. the xviiiij. day of Ianuarie. 1561. by the gentlemen of the Inner Temple. Seen and allowed &c. *John Daye.* 8vo. **B.L.**

Authorised edition under a new title. c. 1570.

B.M. (C. 34. a. 6). Bodl.

PALSGRAVE, JOHN. (?-1554.)

Ioannis Palsgravi Londoniensis, ecphrasis Anglicæ in comoediam Acolasti.

¶ The Comedye of Acolastus translated into oure englysshe tongue, [&c.]
Interpreted by John Palsgraue. Anno. M.D.XL.

Colophon: Impress. Lond. in ædibus Tho. Berthel. regii impressoris, Cum priuilegio ad imprimendum solum. **B.F.**

Translated from the Latin of Gulielmus Fullonius.

B.M. (C. 34. f. 2.)

PEAPS, WILLIAM. (?- ?)

*Love In it's Extasie : Or, The large Prerogative. A kind of Royall Pastorall written long since, by a Gentleman, Student at Æton, and now published.

W. Wilson for Mercy Meighen, Gabriell Bedell and Thomas Collins. 1649.

B.M. (644. c. 5, with date Sept. 17th added in writing). Bodl. Dyce.

PEELE, GEORGE. (1558?-1597?)

*The Araygnement of Paris A Pastorall. Presented before the Queenes Maiestie, by the Children of her Chappell. [Medallion.] *Henrie Marsh.* 1584.

B.M. (C. 34. d. 51). T.C.C.

The Famous Chronicle of king Edward the first, surnamed Edward Longshankes, with his returne from the holy land. Also the life of Lleuellen, rebell in Wales. Lastly, the sinking of Queene Elinor, who sunck at Charingcrosse, and rose againe at Potters-hith now named Queenehith. *Abell Ieffes solde by William Barley.* 1593.

The author's name appears at the end of the play: "Yours. By George Peele, Maister of Artes in Oxenforde."

B.M. (C. 34. d. 52). Bodl.

[Another edition.] *W. White.* 1599.

B.M. (C. 34. d. 53). Bodl. Dyce.

*The Battell of Alcazar, fought in Barbarie, betweene Sebastian king of Portugall, and Abdelmelec king of Marocco. With the death of Captaine Stukeley. As it was sundrie times plaid by the Lord high Admirall his seruants. *Edward Alde for Richard Bankworth.* 1594.

B.M. (C. 34. b. 1). Bodl. Dyce.

The Old Wiues Tale. A pleasant conceited Comedie, played by the Queenes Maiesties players. Written by G. P. *John Danter sold by Raph Hancocke and John Hardie.* 1595.

B.M. (162. d. 53). Bodl. Dyce.

The Love of King David and Fair Bethsabe. With the Tragedie of Absalon. As it hath ben divers times plaied on the stage. Written by George Peele. *Adam Islip.* 1599.

B.M. (C. 34. d. 54). Bodl. Dyce.

PIKERING, JOHN. (— ?— ?)

A Newe Enterlude of Vice Conteyninge, the Historye of Horestes with the cruell reuengement of his Fathers death, vpon his one [*sic*] naturlll [*sic*.] Mother. by Iohn Pikeryng. [List of characters arranged for six actors]. *Wylliam Gryffitt.* 1567. 

B.M. (C. 34. g.).

PORTR, HENRY. (fl. 1599.)

The Pleasant History of the two angry women of Abington. With the humorous mirth of Dicke Coomes and Nicholas Prouerbes, two Seruengmen. As it was lately playde by the right Honorable the Earle of Nottingham, Lord High Admirall his seruants. By Henry Porter Gent. *for Willian Ferbrand.* 1599.

B.M. (C. 34. d. 35). Bodl. Dyce.

[Another edition.] *for Joseph Hunt, and William Ferbrand.* 1599.

B.M. (162. d. 55).

PRESTON, THOMAS, LL.D. (1537-1598.)

A lamentable Tragedie, mixed full of plesant mirth, containing the life of Cambises king of Percia, from the beginning of his kingdome, vnto his death, his one good deede of execution, after that many wicked deedes and tyrannous murders, committed by and through him, and

last of all, his odious death by Gods Iustice appointed. Done in such order as followeth. By Thomas Preston. [List of characters aranged for eight actors].

Colophon: Imprinted at London by Edward Alld. **B.L.**
B.M. (C. 34. d. 57). Bodl. Dyce.

[Another edition.]

Colophon: Imprinted at London by John Alld. **B.L.**
B.M. (C. 34. d. 56).

QUARLES, FRANCIS. (1592-1644.)

The Virgin Widow. A Comedie. Written by Fra: Quarles. *for R. Royston.* M.DC.XLIX.

B.M. (644. f. 26). Dyce.

The second Edition. *for R. Royston.*

B.M. (1346. b. 17). Dyce.

RANDOLPH, THOMAS. (1605-1635.)

Poems with the Muses Looking-Glasse: and Amyntas. By Thomas Randolph Master of Arts, and late Fellow of Trinity Colledge in Cambridge. *Oxford, Leonard Lichfield, for Francis Bowman*: M.DC.XXXVIII.

The plays have each a separate titlepage as follows:—

The Muses Looking-Glasse. By T. R. *Oxford, Leonard Lichfield, for Francis Bowman*. 1638.

Amyntas or The Impossible Dowry. A Pastorall acted before the King and Queene at White-Hall. Written by Thomas Randolph. *Oxford. Leonard Lichfield, for Francis Bowman*. 1638.

This collection was edited by R. Randolph, brother of the poet.

B.M. (C. 28. e.). Bodl. T.C.C.

Poems, With the Muses Looking-Glasse, and Amyntas. By Tho. Randolph M.A. and late Fellow of Trinity Col. in Cambridge. The second Edition Enlarged. *Oxford. Leonard Lichfield, for Francis Bowman*. 1640. 8vo.

Also an engraved titlepage with portrait of the author.

The two plays have each a separate titlepage with same imprint. The edition of The Jealous Lovers, Cambridge, 1640, is often found bound up with this edition.

Bodl. Dyce. U.L.C.

[Poems, &c.] The third Edition inlarged. Whereunto is added, The Jealous Lovers. *London. Printed in the Yeer 1643.* 8vo.

Also an engraved titlepage as above.

The Jealous Lovers is the Cambridge edition of 1640. The other plays have separate titlepages, with imprint as follows :—

The Muses Looking-Glasse. *London, Printed Anno Dom. 1643.*

Amyntas. *Oxford. L. Lichfield, for Francis Bowman. 1640.*

B.M. (643. a. 35). T.C.C.

[Another issue.] *London, Printed in the Yeer 1643.* 8vo.

The sheets of the above edition re-issued with a new edition of The Jealous Lovers, with the imprint :—*London, for Richard Royston, 1646.*

W.W.G. See *Haslitt I. 351.*

Poems. With the Muses Looking-Glasse. Amyntas. Jealous Lovers. Arystippus. By Tho: Randolph. M.A. and late Fellow of Trinity Col. Cambridge. The fourth Edition inlarged. *London. Printed in the Yeare. 1652.* 8vo.

Also an engraved titlepage as above.

Each play has a separate titlepage with the same imprint, except :

The Muses Looking-Glasse. *London. Printed Anno Dom. 1652.*

B.M. (643. a. 34).

[Another issue.] *for F. Bowman sold by William Roybould. 1652.* 8vo.

The sheets of the above edition issued with a different titlepage.

B.M. (238. b. 50). Dyce.

The Fifth Edition, with several Additions, Corrected and Amended. *for F. Bowman sold by Tho. Bowman, 1664.* 8vo.

Also an engraved titlepage as above.

Each play has a separate titlepage with the imprint : *by T. N. 1662.* except :

The Muses Looking-glass. *London, Printed Anno Dom. 1662.*

B.M. (1076. f. 15). U.L.C. T.C.C.

Poems [&c.]. The Fifth Edition with several Additions. Corrected and Amended. *Oxford. for F. Bowman, sold by John Crosley. 1668.* 8vo.

This edition has half-title in place of engraved titlepage.

Each play has a separate titlepage with imprints as follows :—

The Muses Looking-Glass. *London, Printed Anno Dom. 1668.*

Amyntas. *Oxford, Printed by H. H. 1668.*

Jealous Lovers. *Oxon: Printed by Hen: Hall, 1668.*

Bodl. Dyce.

Poems : [&c.] The Fifth Edition with several Additions Corrected and Amended. *Oxford, for F. Bowman, sold by John Crosley.* 1668.

Half-title as above. Each play has separate titlepage with imprints as above except in the case of The Jealous Lovers, which has :—*Oxford, Printed by H. H. 1668.*

B.M. (238. b. 22.) Bodl. T.C.C.

The Jealous Lovers. A Comedie presented to their gracious Majesties at Cambridge, by the Students of Trinity-Colledge. Written by Thomas Randolph, Master of Arts, and Fellow of the House. *Printed by the Printers to the Universitie of Cambridge.* 1632.

B.M. (644. c. 7). Bodl. Dyce.

[Another edition.] *Printed by the Printers to the Universitie of Cambridge.* 1634. *Sold by Rich. Ireland.*

B.M. (644. c. 8). Bodl. U.L.C. T.C.C.

[Another edition.] *Roger Daniel:* 1640. *Sold by Richard Ireland.* 8vo.

This edition is often found bound up with the edition of the Poems of 1640, and was used in the first issue of that of 1643.

B.M. (643. a. 35). T.C.C.

Πλουτοφθαλμία Πλουτογαμία. A Pleasant Comedie, Entituled Hey for Honesty, Down with Knavery. Translated out of Aristophanes his Plutus, By Tho: Randolph. Augmented and Published by F. J. London. *Printed in the Year 1651.*

The collaborator was Francis Jaques.

B.M. (643. d. 83). Bodl.

RAWLINS, THOMAS. (1620?-1670.)

The Rebellion : A Tragedy : As it was acted nine dayes together, and divers times since with good applause, by his Majesties Company of Revells. Written by Thomas Rawlins. *I. Okes, for Daniell Frere.* 1640.

B.M. (644. f. 37). Bodl. Dyce. T.C.C.

REYNOLDS, JOHN. (?— ?)

*Torquato Tasso's Aminta Englisht. To this is added Ariadne's Complaint in imitation of Anguillara. Written by the Translater of Tasso's Aminta.
Aug: Mathewes for William Lee. 1628.

The first four words of the title are on an engraved ornament.

B.M. (643. d. 82). Bodl.

RICHARDS, NATHANIEL. (1612?—1654?)

The Tragedy of Messallina The Roman Emperesse. As it hath beene Acted With generall applause divers times, by the Company of his Majesties Revells. Written by Nathanael Richards. *Tho. Cotes for Daniel Frere.* 1640. 8vo.

With a portrait of the author and a second titlepage engraved.

B.M. (162. b. 15). Bodl.

RIDER, WILLIAM. (?— ?)

The Twins. A Tragi-Comedy. Acted at the Private House in Salisbury Court, with general Applause. Written By W. Rider, Master of Arts. *for Robert Pollard and John Sweeting.* 1655.

B.M. (162. d. 61). Bodl. Dyce.

ROWLEY, SAMUEL. (1580?—1633?)

When you see me, You know me. Or the famous Chronicle Historie of king Henry the eight, with the birth and vertuous life of Edward Prince of Wales. As it was playd by the high and mightie Prince of Wales his seruants. By Samuell Rowly, seruant to the Prince. *for Nathaniell Butter.* 1605.

Bodl.

[Another edition.] [Woodcut.] *for Nathaniell Butter.* 1613.

B.M. (C. 34. e. 2).

[Another edition.] [Woodcut.] *for Nathaniell Butter.* 1621.

Bodl.

[Another edition.] [Woodcut.] *B. A. and T. F. for Nath: Butter.*
 1632.
 B.M. (C. 34. e. 3). Bodl.

The Noble Souldier. Or, A Contract Broken, justly reveng'd. A Tragedy.
 Written by S. R. *for Nicholas Vavasour.* 1634.
 B.M. (644. c. 15). Bodl. Dyce.

ROWLEY, WILLIAM. (1585?–1642?)

A new Wonder, A Woman never vext. A pleasant conceited Comedy :
 sundry times Acted : never before printed. Written by William Rowley,
 one of his Maiesties Servants. *G. P. for Francis Constable.* 1632.

B.M. (644. c. 12). Bodl. Dyce.

A Tragedy called Alls Lost by Lust. Written by William Rowley. Divers
 times Acted by the Lady Elizabeth's Servants. And now lately by her
 Maiesties Servants, with great applause at the Phœnix in Drury Lane.
Thomas Harper. 1633.

B.M. (644. c. 13). Bodl. Dyce. T.C.C.

A Match at Midnight A Pleasant Comœdie : As it hath beene Acted by the
 Children of the Revells. Written by W. R. *Aug. Mathewes for William*
Sheares. 1633.

B.M. (644. c. 14). Bodl. Dyce.

A Merrie and Pleasant Comedy : Never before Printed, called A Shoo-maker
 a Gentleman. As it hath beene sundry Times Acted at the Red Bull and
 other Theatres, with a generall and good Applause. Written by W. R.
 Gentleman. *I. Okes, sold by John Cowper.* 1638.

B.M. (644. c. 16). Bodl. Dyce.

The Witch of Edmonton A known true Story. Composed into A Tragi-
 Comedy By divers well-esteemed Poets ; William Rowley, Thomas
 Dekker, John Ford, &c. Acted by the Princes Servants ; often at the
 Cock-Pit in Drury-Lane. once at Court, with singular Applause. Never
 printed till now. [Woodcut.] *J. Cotterel. for Edward Blackmore.* 1658.

B.M. (644. c. 17). Bodl. Dyce.

The Birth of Merlin : Or, The Childe hath found his Father. As it hath beene several times Acted with great Applause. Written by William Shakespear, and William Rowley. *Tho. Johnson for Francis Kirkman and Henry Marsh.* 1662.

There is no reason to suppose that Shakespeare had any hand in this play.

B.M. (C. 34. l. 7). Bodl. T.C.C. Huth.

RUTTER, JOSEPH. (*A. 1635.*)

The Shepheards Holy-Day. A Pastorall Tragi-Comædie. Acted Before Both Their Maiesties at White-Hall, by the Queenes Servants. With an Elegie on the death of the most noble Lady, the Lady Venetia Digby. Written by J. R. *N. and I. Okes for John Benson.* 1635. 8vo.

B.M. (643. b. 41). Bodl. Dyce.

The Cid, A Tragi comedy, out of French made English : And acted before their Majesties at Court, and on the Cock-pit Stage in Drury-lane by the servants to both their Majesties. *John Haviland for Thomas Walkly.* 1637. 12mo.

The author's name appears at the end of the epistle dedicatory.

Translated from the French of Pierre Corneille.

B.M. (643. a. 40).

The Second Edition Corrected and Amended. *W. Wilson for Humphrey Moseley.* 1650. 12mo.

The author's name appears at the end of the epistle dedicatory.

At the end is a list of fifty-nine books published by Humphrey Moseley.

B.M. (168. b. 22). Bodl.

The Second Part of the Cid. *I. Okes for Samuell Browne.* M.D.C.XL. 12mo.

The author's name appears at the end of the epistle dedicatory.

B.M. (643. a. 40). Bodl.

SAMPSON, WILLIAM. (1590?–1636?)

The Vow Breaker. Or, The Faire Maide of Clifton. In Nottinghamshire as it hath beene diuers times Acted by severall Companies with great applause. By William Sampson. *John Norton sold by Roger Ball.* 1636.

B.M. (162. d. 66). Bodl. Dyce.

SANDYS, GEORGE. (1578-1644.)

Christs Passion. A Tragedie. With Annotations. *John Legatt, M.D.C.XL.*
8vo.

The author's name appears at the end of the dedication to the King.

Translated from the Latin of Huig de Groot.

B.M. (643. a. 42).

[Another issue.] *I. L. sold by William Leake.* 1640. 8vo.

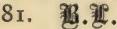
The sheets of the above edition issued with a different titlepage and prefatory matter.

B.M. (11,409. b. 31).

[Another edition.] By George Sandys, Author of the Paraphrase on the Psalmes, and Ovid's Metamorphosis, &c. The Second Edition, Illustrated with Sculptures. *J. R. for T. Basset.* 1687. 8vo.

B.M. (643. c. 67). Bodl. U.L.C.

SENECA, LUCIUS ANNEUS.

Seneca His Tenne Tragedies, Translated into Englysh. *Thomas Marsh.*
1581. 

CONTENTS AND TRANSLATORS' NAMES:—

Hercules Furens. Jasper Heywood.

Troas. Jasper Heywood.

Thyestes. Jasper Heywood.

Medea. Iohn Studley.

Thebais. Thomas Newton.

Agamemnon. John Studley.

Hippolytus. John Studley.

Octavia. T. N.i.e. T. Nuce.

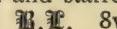
Oedipus. Alex. Nevyle.

Hercules Oetæus. I. S.i.e. John Studley.

The editor of this collection was Thomas Newton, who signs the dedication.

B.M. (237. f. 4). Bodl. Dyce.

The Sixt Tragedie of the most graue and prudent author Lucius, Anneus, Seneca, entituled Troas, with diuers and sundrye addicions to the same. Newly set forth in Englishe by Jasper Heywood studient in Oxenforde. Anno domini .1559. Cum priuilegio ad imprimendum solum.

Colophon: Imprinted at London in Flete-strete within Temple barre, at the signe of the hand and starre, by Richard Tottyll. Cum priuilegio ad imprimendum solum.  8vo.

B.M. (238. l. 27).

[*Troas.*] *By Thomas Powell, for George Bucke.* 8vo. **B.L.**
B.M. (C. 34. a. 9 (2)).

The seconde Tragedie of Seneca entituled Thystes faithfully Englished by Jasper Heywood fellowe of Alsolne College in Oxforde. *Imprinted at London in Fletestrete in the hous late Thomas Berthelettes.* Anno 1560.
26 die Martii. 8vo. **B.L.**

B.M. (C. 34. a. 8 (2)).

Lucii Annei Senecæ Tragedia prima quæ inscribitur Hercules furens [&c]
The first Tragedie of Lucius Anneus Seneca, intituled Hercules furens
newly perused and of all faults whereof it did before abound diligently
corrected, and for the profit of young schollers so faithfully translated into
English metre, that ye may se verse for verse tourned as farre as the phrase
of the english permittith. By Jasper Heywood student in Oxford.

Colophon: Imprinted at London by Henry Sutton dwelling in pater
noster rowe at the signe of the blacke Boy. Anno Domini M.D.LXI.
B.L. 8vo.

B.M. (C. 34. a. 8 (1)).

The Lamentable Tragedie of Oedipus the Sonne of Laius Kyng of Thebes
out of Seneca. By Alexander Neuyle. *Thomas Colwell.* 1563.
28. Aprilis. **B.L.** 8vo.

B.M. (C. 34. a. 9 (1)). Bodl.

The Eyght Tragedie of Seneca. Entituled Agamemnon. Translated out of
Latin into English, by Iohn Studley, Student in Trinitie Colledge in Cam-
bridge. *Thomas Colwell.* M.D.LXVI. **B.L.** 8vo.

B.M. (C. 34. a. 9 (4)). Bodl.

The seventh Tragedie of Seneca, Entituled Medea: Translated out of Latin
into English, by Iohn Studley, Student in Trinitie Colledge in Cambridge.
Thomas Colwell. M.D.LXVI. **B.L.** 8vo.

B.M. (C. 34. a. 9. (3)).

The ninth Tragedie of Lucius Anneus Seneca called Octavia. Translated
out of Latine into English, by T. N. Student in Cambridge: *Henry
Denham.* **B.L.**

B.M. (C. 34. e. 48). Bodl.

SHAKESPEARE, WILLIAM. (1564-1616.)

Mr. William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies. [Portrait by Droeshout.] *Isaac Jaggard and Ed. Blount. 1623.*

Colophon: Printed at the charges of W. Jaggard, Ed. Blount, I. Smethweeke and W. Aspley. 1623. Fol.

Contains the plays in the following order (those printed for the first time marked*):—

*The Tempest.	Henry V.
*The Two Gentlemen of Verona.	*I Henry VI.
The Merry Wives of Windsor.	*II Henry VI.
*Measure for Measure.	*III Henry VI.
*The Comedy of Errors.	Richard III.
Much Ado about Nothing.	*Henry VIII.
Love's Labour's Lost.	Troilus and Cressida.
A Midsummer Night's Dream.	*Coriolanus.
The Merchant of Venice.	Titus Andronicus.
*As You Like It.	Romeo and Juliet.
*The Taming of the Shrew.	*Timon of Athens.
*All's Well that Ends Well.	*Julius Caesar.
*Twelfth Night.	*Macbeth.
*The Winter's Tale.	Hamlet.
*King John.	King Lear.
Richard II.	Othello.
I Henry IV.	*Antony and Cleopatra.
II Henry IV.	*Cymbeline.

The collection was edited by John Heming and Henry Condell.

B.M. (G. 11,631). Bodl. U.L.C. T.C.C.

The second Impression. [Portrait as above.] *Tho. Cotes, for Robert Allot. 1632.* Fol.

Colophon: By Thomas Cotes for John Smethwick William Aspley, Richard Hawkins, Richard Meighen and Robert Allot. 1632.

B.M. (C. 39. i. 13). Bodl. T.C.C.

The Third Impression. [Portrait as above.] *for Philip Chetwinde. 1663.* Fol.
B.M. (G. 11,633).

The Third Impression. And unto this Impression is added seven Playes, never before printed in Folio, viz. Pericles Prince of Tyre. The London Prodigall. The History of Thomas L^d Cromwell. Sir John Oldcastle Lord Cobham. The Puritan Widow. A York-shire Tragedy. The Tragedy of Locrine. *for P. C. 1664.* Folio.

The sheets of the 1663 edition re-issued with a new titlepage and the seven additional plays. The portrait faces the titlepage.

B.M. (80. i. 3). Bodl. T.C.C.

[Comedies, Histories & Tragedies.] The Fourth Edition. *for H. Herringman, E. Brewster and R. Bentley.* 1685. Folio.

With the portrait facing the titlepage and the seven additional plays.

B.M. (643. m. 2). Bodl. U.L.C. T.C.C.

*The Tragedie of King Richard the second. As it hath beene publikely acted by the right Honourable the Lorde Chamberlaine his Seruants. *Valentine Simmes for Andrew Wise.* 1597.

T.C.C. Huth.

[Another edition.] By William Shake-speare. *Valentine Simmes for Andrew Wise.* 1598.

B.M. (C. 34. k. 42). Bodl. T.C.C.

[Another edition.] *W. W. for Mathew Law.* 1608.

The Parliament Scene (Act IV. sc. 1. ll. 154-318) was first printed in this edition.

B.M. (C. 34. k. 43).

[Another issue.] With new additions of the Parliament Sceane, and the deposing of King Richard. As it hath been lately acted by the Kinges Maiesties seruantes, at the Globe. By William Shake-speare. *W. W. for Mathew Law.* 1608.

The sheets of the above edition re-issued with a new titlepage.

Bodl.

[Another edition.] *for Mathew Law.* 1615.

B.M. (C. 34. k. 44). Bodl. T.C.C.

[Another edition.] *John Norton.* 1634.

B.M. (C. 34. k. 45). Bodl. Dyce. T.C.C.

*The Tragedy of King Richard the third. Containing, His treacherous Plots against his brother Clarence: the pittiefull murther of his iuincnt [sic] nephewes: his tyrannicall vsurpation: with the whole course of his detested life, and most deserued death. As it hath beene lately Acted by the Right honourable the Lord Chamberlaine his servants. *Valentine Sims, for Andrew Wise.* 1597.

B.M. (C. 39. i. 14. frag.) Bodl. (imp.) Devon.

[Richard III.] By William Shake-speare. *Thomas Creede, for Andrew Wise.* 1598.

B.M. (C. 34. k. 46). Bodl. T.C.C.

[Another edition.] Newly augmented, By William Shakespeare. *Thomas Creede for Andrew Wise.* 1602.

B.M. (C. 34. k. 48). T.C.C.

[Another edition.] Newly augmented, By William Shake-speare. *Thomas Creede, sold by Mathew Lawe,* 1605.

B.M. (C. 34. k. 49). Bodl.

[Another edition.] As it hath beene lately acted by the Kings Maiesties seruants. Newly augmented, By William Shake-speare. *Thomas Creede, sold by Mathew Lawe,* 1612.

B.M. (C. 12. h. 10). Bodl. T.C.C.

[Another edition.] *Thomas Purfoot, sold by Mathew Law,* 1622.

B.M. (C. 34. k. 51). Bodl. T.C.C.

[Another edition.] *John Norton sold by Mathew Law.* 1629.

B.M. (C. 34. k. 52). Bodl. Dyce. T.C.C.

[Another edition.] As it hath beene Acted by the Kings Maiesties Servants. Written by William Shakespeare. *John Norton.* 1634.

B.M. (C. 34. k. 53). Bodl. Dyce. T.C.C.

*An excellent conceited Tragedie of Romeo and Iuliet, As it hath been often (with great applause) plaid publiquely, by the right Honourable the L. of Hunsdon his Seruants. *John Danter.* 1597.

B.M. (C. 34. k. 55). Bodl. T.C.C.

*The most excellent and lamentable Tragedie, of Romeo and Iuliet. Newly corrected, augmented, and amended: As it hath bene sundry times publiquely acted, by the right Honourable the Lord Chamberlaine his Seruants. *Thomas Creede for Cuthbert Burby.* 1599.

B.M. (C. 12. g. 18). Bodl.

*[Romeo and Juliet.] As it hath beene sundrie times publiquely Acted, by the Kings Maiesties Seruants at the Globe. Newly corrected, augmented, and amended. *For Iohn Smethwick.* 1609.

B.M. (C. 34. k. 57). Bodl. T.C.C.

[Another edition.] Written by W. Shake-speare. Newly corrected, augmented and amended. *R. Young for John Smethwicke.* 1637.

B.M. (C. 34. k. 58). Bodl. T.C.C.

*[Another edition.] As it hath beene sundrie times publikely Acted, by the Kings Maiesties Seruants at the Globe. Newly corrected, augmented, and amended. *for Iohn Smethwicke.*

This edition was printed after that of 1609, but before that of 1637.

B.M. (C. 34. k. 56).

*The History of Henrie the Fourth; With the battell at Shrewsburie, betweene the King and Lord Henry Percy, surnamed Henrie Hotspur of the North. With the humorous conceits of Sir Iohn Falstalffe. *P. S. for Andrew Wise.* 1598.

B.M. (C. 34. k. 5). T.C.C.

[Another edition.] Newly corrected by W. Shake-speare. *S. S. for Andrew Wise.* 1599.

B.M. (C. 34. k. 6). T.C.C.

[Another edition.] *Valentine Simmes, for Mathew Law.* 1604.

Bodl.

[Another edition.] *for Mathew Law.* 1608.

B.M. (C. 34. k. 7). Bodl.

[Another edition.] *W. W. for Mathew Law.* 1613.

B.M. (C. 34. k. 9). Bodl. T.C.C.

[Another edition.] *T. P. sold by Mathew Law.* 1622.

B.M. (C. 12. g. 21). Bodl. Dyce. T.C.C.

[Another edition.] *John Norton sold by William Sheares.* 1632.

B.M. (C. 34. k. 10). T.C.C.

[Henry IV.] *John Norton sold by Hugh Perry, 1639.*

B.M. (C. 34. k. 11). Bodl. T.C.C.

A Pleasant Conceited Comedie Called, Loues labors lost. As it was presented before her Highnes this last Christmas. Newly corrected and augmented By W. Shakespeare. *W. W. for Cutbert Burby. 1598.*

B.M. (C. 34. l). Bodl. T.C.C.

Loues Labours lost. A wittie and pleasant comedie. As it was Acted by his Maiesties Seruants at the Blacke-Friers and the Globe. Written by William Shakespeare. *W. S. for John Smethwicke. 1631.*

B.M. (C. 34. k. 21). Bodl. Dyce. T.C.C.

The Second part of Henrie the fourth, continuing to his death, and coronation of Henrie the fift. With the humours of sir Iohn Falstaffe, and swaggering Pistoll. As it hath been sundrie times publikely acted by the right honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare. *V. S. for Andrew Wise and William Aspley. 1600.*

B.M. (C. 34. k. 13. Sheet E only). Bodl. T.C.C.

[Another issue.] *V. G. for Andrew Wise and William Aspley. 1600.*

The above edition with a six-leaf cancell for the original four leaves of sheet E, rectifying the omission of Act III. sc. i.

B.M. (C. 34. k. 12). Bodl. T.C.C.

*The Cronicle History of Henry the fift, With his battell fought at Agin Court in France. Togither with Auntient Pistoll. As it hath bene sundry times playd by the Right honorable the Lord Chamberlaine his seruants. *Thomas Creede for Tho. Millington and Iohn Busby. 1600.*

B.M. (C. 12. g. 22). Bodl. T.C.C.

*[Another edition.] *Thomas Creede, for Thomas Pauier. 1602.*

T.C.C.

*[Another edition.] *for T. P. 1608.*

B.M. (C. 34. k. 14). Bodl. Dyce. T.C.C.

The excellent History of the Merchant of Venice. With the extreme cruelty of Shylocke the Iew towards the saide Merchant, in cutting a iust pound of his flesh. And the obtaining of Portia, by the choyse of three Caskets. Written by W. Shakespeare. *J. Roberts. 1600.*

B.M. (C. 34. k. 23). Bodl. T.C.C.

[*Merchant of Venice.*] As it hath beene diuers times acted: by the Lord Chamberlaine his Seruants. Written by William Shakespeare. *I. R. for Thomas Heyes.* 1600.

B.M. (C. 34. k. 22). Bodl. Dyce. T.C.C.

[*Another edition.*] *M. P. for Laurence Hayes.* 1637.

B.M. (C. 34. k. 24). Bodl. T.C.C.

[*Another issue.*] *for William Leake.* 1652.

The sheets of the 1637 edition re-issued with a new titlepage.

B.M. (C. 34. k. 25). T.C.C.

A Midsommer nights dreame. As it hath beene sundry times publickely acted, by the Right honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare. *for Thomas Fisher.* 1600.

B.M. (C. 34. k. 29). Bodl. T.C.C.

[*Another edition.*] *James Roberts.* 1600.

B.M. (C. 34. k. 30). Bodl. T.C.C.

Much adoe about Nothing. As it hath beene sundrie times publikely acted by the right honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare. *V. S. for Andrew Wise and William Aspley.* 1600.

B.M. (C. 12. g. 29). Bodl. Dyce. T.C.C.

*The most lamentable Romaine Tragedie of Titus Andronicus. As it hath sundry times beene playde by the Right Honourable the Earle of Pembrooke, the Earle of Darbie, the Earle of Sussex, and the Lorde Chamberlaine theyr Seruants. *I. R. for Edward White.* 1600.

Edin. Univ. Lib. Bridge.

The Most Lamentable Tragedie: of Titus Andronicus. As it hath sundry times beene plaide by the Kings Maiesties Seruants. *For Edward [sic.] White.* 1611.

B.M. (C. 12. g. 16). Bodl. T.C.C.

A Most pleasaunt and excellent conceited Comedie, of Syr Iohn Falstafffe, and the merrie Wiues of Windsor. Entermixed with sundrie variable and pleasing humors, of Syr Hugh the Welch Knight, Iustice Shallow, and his

wise Cousin M. Slender. With the swaggering vaine of Auncient Pistoll and Corporal Nym. By William Shakespeare. As it hath bene diuers times Acted by the right Honorable my Lord Chamberlaines seruants. Both before her Maiestie, and else-where. *T. C. for Arthur Johnson.* 1602.

Bodl. T.C.C.

A most pleasant and excellent conceited Comedy, of Sir Iohn Falstafffe, and the merry Wiues of Windsor. With the swaggering vaine of Ancient Pistoll, and Corporall Nym. Written by W. Shakespeare. *for Arthur Johnson,* 1619.

B.M. (C. 34. k. 27). Bodl. Dyce. T.C.C.

The Merry Wives of Windsor With the humours of Sir Iohn Falstafffe, As also the swaggering vaine of Ancient Pistoll and Corporall Nym. Written by William Shake-speare. Newly corrected. *T. H. for R. Meighen,* 1630.

B.M. (C. 34. k. 28). Bodl. T.C.C.

The Tragical Historie of Hamlet Prince of Denmarke By William Shakespeare. As it hath beene diuerse times acted by his Highnesse seruants in the Cittie of London: as also in the two Vniuersities of Cambridge and Oxford, and else-where *for N. L. and John Trundell.* 1603.

B.M. (C. 34. k. 1).

[Another edition.] By William Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. *I. R. for N. L.* 1604.

Devon.

[Another issue.] *I. R. for N. L.* 1605.

The Sheets of the 1604 edition re-issued with the date alone altered.

B.M. (C. 34. k. 2). T.C.C.

The Tragedy of Hamlet, Prince of Denmarke. By William Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Copy. *for John Smethwicke.* 1611.

B.M. (C. 34. k. 4). Bodl. Dyce. T.C.C.

[Hamlet.] Newly imprinted and inlarged, according to the true and perfect Copy last Printed. By William Shakespeare. *R. Young for John Smethwickē.* 1637.

B.M. (C. 34. k. 5). Bodl. T.C.C.

[Another edition.] Newly Imprinted and inlarged, according to the true and perfect Copy lastly Printed. By William Shakespeare. *W. S. for John Smethwickē.*

Printed after the edition of 1611 and before that of 1637.

B.M. (C. 34. k. 3). Bodl. T.C.C.

M. William Shak-speare : His True Chronicle Historie of the life and death of King Lear and his three Daughters. With the vnfortunate life of Edgar, sonne and heire to the Earle of Gloster, and his sullen and assumed humor of Tom of Bedlam. As it was played before the Kings Maiestie at White-hall upon S. Stephans night in Christmas Hollidays. By his Maiesties seruants playing vsually at the Gloabe on the Bancke-side. *Printed for Nathaniel Butter, and are to be sold at his shop in Pauls Church-yard at the signe of the Pide Bull neere St. Austins Gate.* 1608.

B.M. (C. 34. k. 18). Bodl. T.C.C.

[Another edition.] *Printed for Nathaniel Butter.* 1608.

B.M. (C. 34. k. 19). Bodl. T.C.C.

[Another edition.] *Jane Bell.* 1655.

B.M. (C. 34. k. 54). Bodl. T.C.C.

The Historie of Troylus and Cresseida. As it was acted by the Kings Maiesties seruants at the Globe. Written by William Shakespeare. *G. Eld for R. Bonian and H. Walley.* 1609.

B.M. (163. i. 12). Bodl. T.C.C.

The Famous Historie of Troylus and Cresseid. Excellently expressing the beginning of their loues, with the conceited wooing of Pandarus Prince of Licia. Written by William Shakespeare. *G. Eld for R. Bonian and H. Walley.* 1609.

The sheets of the above edition issued with a different title and the addition of prefatory matter.

B.M. (C. 34. k. 61). Dyce.

The Tragedy of Othello, The Moore of Venice. As it hath beene diuerse times acted at the Globe and at the Blacke Friers, by his Maiesties Seruants. Written by William Shakespeare. *N. O. for Thomas Walkley.* 1622.

B.M. (C. 34. k. 32). Bodl. Dyce. T.C.C.

[Another edition.] *A. M. for Richard Hawkins.* 1630.

B.M. (C. 12. g. 28). Bodl. Dyce. T.C.C.

The Fourth edition. *for William Leak,* 1655.

B.M. (C. 34. k. 35). Bodl. T.C.C.

A wittie and pleasant comedie called The Taming of the Shrew. As it was acted by his Maiesties Seruants at the Blacke Friers and the Globe. Written by Will. Shakespeare. *W. S. for John Smethwicke.* 1631.

B.M. (C. 12. g. 25). Bodl. T.C.C.

SHAKESPEARIAN PLAYS, PSEUDO. *Plays added to the 1664 edition of Shakespeare's Works.*

The Lamentable Tragedie of Locrine, the eldest sonne of King Brutus discoursing the warres of the Britaines, and Hunnes, with their discomfiture: The Britaines victorie with their Accidents and the death of Albanact. No lesse pleasant then profitable. Newly set foorth, ouerseene and corrected. By W. S. *Thomas Creede.* 1595.

B.M. (C. 34. b. 28). Bodl. T.C.C.

*The first part Of the true and honorable historie of the life of Sir John Oldcastle, the good Lord Cobham. As it hath been lately acted by the right honorable the Earle of Nottingham Lord high Admirall of England, his seruants. *V. S. for Thomas Pauier.* 1600.

By Drayton, Hathway, Munday & Wilson.

B.M. (C. 34. l. 2). Bodl.

[Another edition.] Written by William Shakespeare. *for T. P.* 1600.

B.M. (C. 34. l. 1). Bodl. Dyce. T.C.C.

*The True Chronicle Historie of the whole life and death of Thomas Lord Cromwell. As it hath beene sundrie times publikely Acted by the Right Honorable the Lord Chamberlaine his Seruants. Written by W. S. *for William Jones.* 1602.

Bodl.

[Another edition.] As it hath beene sundry times publikely Acted by the Kings Maiesties Seruants. Written by W. S. *Thomas Snodham.* 1613.

B.M. (C. 34. b. 14). Bodl. Dyce. T.C.C.

The London Prodigall. As it was plaide by the Kings Maiesties seruants. By William Shakespeare. *T. C. for Nathaniel Butter.* 1605.

B.M. (C. 34. l. 3). Bodl. T.C.C.

The Puritaine Or The Widdow of Watling-streete. Acted by the Children of Paules. Written by W. S. *G. Eld.* 1607.

B.M. (C. 34. l. 4). Bodl. T.C.C.

A Yorkshire Tragedy. Not so new as Lamentable and true. Acted by his Maiesties Players at the Globe. Written by W. Shakspeare. *R. B. for Thomas Pauier.* 1608.

The headtitle runs:—All's One, or One of the four Plaies in one, called a Yorkshire Tragedy.

B.M. (C. 34. l. 5). Bodl.

[Another edition.] Not so New, as Lamentable and True. Written by W. Shakespeare, *for T. P.* 1619:

Headtitle as above.

B.M. (C. 34. l. 6). Bodl. T.C.C.

The Late, And much admired Play, Called Pericles, Prince of Tyre. With the true Relation of the whole Historie, aduentures, and fortunes of the said Prince. As also, The no lesse strange, and worthy accidents, in the Birth and Life, of his Daughter Mariana. As it hath been diuers and sundry times acted by his Maiesties Seruants, at the Globe on the Banck-side. By William Shakespeare. *Imprinted at London for Henry Gossen.* 1609.

B.M. (C. 12. h. 5). Bodl. T.C.C.

[Pericles.] *Imptinted [sic] at London for Henry Gossen.* 1609.

With the exception of the imprint, the titlepage was printed from the same setting up of the type as in the above.

B.M. (C. 34. k. 36).

[Another edition.] *S. S.* 1611.

B.M. (C. 34. k. 37).

[Another edition.] With the true Relation of the whole History, aduentures, and fortunes of the saide Prince. Written by W. Shakespeare. *for T. P.* 1619:

This forms the last part of a volume, of which *The Whole Contention* forms the first two. The signatures are continuous.

B.M. (C. 12. h. 6). Bodl. Dyce. T.C.C.

[Another edition.] *I. N. for R. B.* 1630.

The imprint occupies two lines.

B.M. (C. 34. k. 39). Dyce.

[Another issue.] *I. N. for R. B.* 1630.

The sheets of the above edition issued with a different titlepage, on which the imprint occupies four lines.

B.M. (C. 34. k. 40). Bodl. T.C.C.

[Another edition.] *Thomas Cotes,* 1635.

B.M. (C. 34. k. 41). Bodl. T.C.C.

SHARPE, LEWIS. (*fl.* 1640.)

The Noble Stranger. As it was Acted at the Private House in Salisbury Court, by her Maiesties Servants. The Author, L. S. *I. O. for James Becket.* 1640.

The author's name appears in full at the end of dedicatory epistle.

B.M. (644. f. 53). Bodl.

SHARPHAM, EDWARD. (*fl.* 1607.)

Cupids Whirligig, As it hath bene sundry times Acted by the Children of the Kings Majesties Reuels. *E. Alldē solde by Arthur Johnson.* 1607.

The author's initials appear at the end of the dedication.

B.M. (643. c. 9) Bodl.

[Cupid's Whirligig.] *T. C. and are to be sold by Arthur Johnson.* 1611.
 B.M. (643. c. 10).

[Another edition.] As it hath bene Sundrie times Acted by the Children
 of his Majesties Revels. *Tho: Creede, and Ber: Alsop solde by Arthur
 Johnson.* 1616.

B.M. (643. c. 11). Bodl.

*[Another edition.] *T. H. for R. Meighen.* 1630.

In this edition the dedication is omitted.

B.M. (643. d. 18). Bodl.

The Fleire. As it hath beene often played in the Blacke-Fryers by the
 Children of the Reuell. Written by Edward Sharpham of the Middle
 Temple, Gentleman. *Printed and sold by F. B.* 1607.

B.M. (11,773. c. 8).

[Another edition.] *for Nathaniell Butter.* 1610.

B.M. (11,773. c. 9). Bodl. Dyce.

[Another edition.] *for Nathaniell Butter.* 1615.

B.M. (644. c. 36). Bodl.

[Another edition.] *B. A. and T. F. for Nath: Butter.* 1631.

B.M. (644. f. 54). Bodl. Dyce.

SHIRLEY, HENRY. (?-1627.)

The Martyr'd Souldier : As it was sundry times Acted with generall applause
 at the Private house in Drury lane, and at other publicke Theaters. By
 the Queenes Majesties servants. The Author H. Shirley Gent. *I. Okes.
 sold by Francis Eglesfield.* 1638.

B.M. (644. c. 55). Bodl. Dyce.

SHIRLEY, JAMES. (1596-1666.)

Six New Playes, viz.,

The { Brothers.
Sisters.
Doubtfull Heir.
Imposture.
Cardinall.
Court Secret.

The Five first were acted at the Private House in Black Fryers with great Applause. The last was never Acted. All Written by James Shirley. Never printed before. *for Humphrey Robinson, and Humphrey Moseley.* 1653.

With a portrait by Marshall.

Each play has a separate titlepage, signatures, and pagination. The imprints are the same except the date, *The Court Secret* being dated 1653, the rest 1652.

B.M. (E. 1226). Bodl. U.L.C.

Two Playes. The Constant Maid A Comedy And St Patrick For Ireland. Written by James Shirley Gent. *for Joshua Kirton.* 1657.

The separate edition of 1640 re-issued with a general titlepage.

Huth.

The Wedding. As it was lately Acted by her Maiesties Seruants, at the Phenix in Drury Lane. Written by Iames Shirley, Gent. *for John Groue.* 1629.

Bodl. Dyce.

[Another edition.] *for John Groue.* 1633.

B.M. (644. c. 45). Bodl. Dyce.

[Another edition.] *for William Leake.* 1660.

On the verso of the titlepage is a list of books sold by William Leake.

In some copies (*e.g.* B.M.) "Phenix" is misprinted "Phgnix" on the titlepage.

B.M. (644. c. 68). Bodl.

The Gratefull Servant. A Comedie. As it was lately presented with good applause at the priuate House in Drury-Lane, By her Majesties Servants. Written by Iames Shirley Gent. *B. A. and T. F. for John Grene.* 1630.

B.M. (644. c. 39). Bodl. Dyce.

[The Grateful Servant.] *I. Okes for William Leake.* 1637.

B.M. (643. c. 46). Bodl. Dyce. T.C.C. Huth.

[Another edition.] *for William Leake.*

With a list of Books printed or sold by William Leake, apparently later than that added to the 1660 edition of *The Wedding*.

B.M. (644. c. 38). Bodl.

The Schoole of Complement. As it was acted by her Maiesties Seruants at the Priuate house in Drury Lane. By J. S. *E. A. for Francis Constable.* 1631.

The author's name appears in full at the end of the dedication.

B.M. (644. c. 40). Bodl. Dyce.

[Another edition.] *I. H. for Francis Constable.* 1637.

B.M. (644. c. 52).

Love Tricks: or, the School of Complements: As it is now Acted by His Royal Highnesse the Duke of York's Servants At the Theatre in Little Lincolns-Inne Fields. By J. S. Licens'd May 24. 1667. Roger L'Estrange. *R. T. sold by Thomas Dring Junior.* 1667.

B.M. (644. c. 71). Bodl.

Changes: Or, Love in a Maze. A Comedie, As it was presented at the Private House in Salisbury Court, by the Company of His Majesties Revels. Written by Iames Shirley, Gent. *G. P. for William Cooke.* 1632.

B.M. (644. c. 41). Bodl. T.C.C. Dyce.

The Bird in a Cage. A Comedie. As it hath beene Presented at the Phoenix in Drury-Lane. The Author Iames Shirley, Servant to Her Majesty. *B. Also, and T. Fawcet. for William Cooke.* 1633.

B.M. (644. c. 42). Bodl. Dyce.

The Wittie Faire One. A Comedie. As it was presented at the Private House in Drury Lane. By her Maiesties Servants. By Iames Shirley. *B. A. and T. F. for Wil. Cooke.* 1633.

B.M. (644. c. 46). Bodl.

The Traytor a Tragedie, Written by Iames Shirley. Acted By her Majesties Servants. *for William Cooke.* 1635.

B.M. (644. c. 47). Bodl. Dyce. T.C.C.

The Example. As it was presented by her Majesties Servants At the private House in Drury-Lane. Written by Iames Shirley. *John Norton for Andrew Crooke, and William Cooke.* 1637.

B.M. (644. c. 48). Bodl. Dyce. T.C.C.

The Gamester. As it was presented by her Majesties Servants At the private House in Drury-Lane. Written By Iames Shirly. *John Norton for Andrew Crooke and William Cooke.* 1637.

B.M. (644. c. 49). Bodl. Dyce.

Hide Parke A Comedie, As it was presented by her Majesties Servants, at the private house in Drury Lane. Written by James Shirly. *Tho. Cotes for Andrew Crooke and William Cooke.* 1637.

B.M. (644. c. 50). Bodl. Dyce.

The Lady of Pleasure, A Comedie, As it was Acted by her Majesties Servants, at the private House in Drury Lane. Written by James Shirly. *Tho. Cotes for Andrew Crooke and William Cooke.* 1637.

(B.M. (644. c. 51). Bodl. Dyce.

The Young Admirall. As it was presented By her Majesties Servants, at the private house in Drury Lane. Written by James Shirly. *Tho. Cotes for Andrew Crooke and William Cooke.* 1637.

B.M. (644. c. 53). Bodl. T.C.C. Dyce.

The Dukes Mistris, As it was presented by her Majesties Servants, At the private House in Drury-Lane. Written by Iames Shirley. *John Norton for William Cooke.* 1638.

B.M. (644. c. 54). Bodl. Dyce.

The Royall Master; As it was Acted in the new Theater in Dublin: And Before the Right Honorable the Lord Deputie of Ireland, in the Castle. Written by Iames Shirley. *T. Cotes, sold by John Crooke and Richard Serger.* 1638.

B.M. (644. c. 56). Bodl. Dyce.

The Maides Revenge. A Tragedy. As it hath beene Acted with good Applause at the private house in Drury Lane by her Majesties Servants, Written by Iames Shirley Gent. *T. C. for William Cooke.* 1639.

B.M. (644. c. 57). Bodl. Dyce.

A Pastorall called the Arcadia. Acted by her Majesties Servants at the Phoenix in Drury Lane. Written by Iames Shirly Gent. *I. D. for John Williams and F. Eglesfeild.* 1640.

B.M. (644. c. 58). Bodl. Dyce.

The Constant Maid. A Comedy. Written by James Shirley. *J. Raworth for R. Whitaker.* 1640.

B.M. (644. c. 59). Bodl. Dyce.

Love will finde out the Way. An Excellent Comedy. By T. B. As it was Acted with great Applause by Her Majesties Servants, at the Phœnix in Drury Lane. *Ja: Cottrel for Samuel Speed.* 1661.

The Constant Maid under a new title.

B.M. (644. c. 69).

The Constant Maid: Or, Love will finde out the Way. A Comedy. By I. S. As it is now Acted at the New Play house called The Nursery in Hatton Garden. *Ja: Cotterel for Samuel Speed.* 1667.

The sheets of the 1661 edition re-issued with a new titlepage.

B.M. (644. c. 70).

The Humorous Courtier. A Comedy, As it hath been presented with good applause at the private-house in Drury-Lane. Written by Iames Shirley Gent. *T. C. for William Cooke, sold by James Becket.* 1640.

B.M. (640. c. 60). Bodl. Dyce. U.L.C.

Loves Crueltie. A Tragedy, As it was presented by her Majesties Servants, at the private house in Drury Lane. Written by Iames Shirley Gent. 1640.

B.M. (644. c. 61). Bodl. Dyce.

The Opportunitie A Comedy, As it was presented by her Majesties Servants, at the private House in Drury Lane. Written by Iames Shirley. *Thomas Cotes for Andrew Crooke and Will. Cooke.* 1640.

B.M. (644. c. 52). Bodl. Dyce.

[The Opportunity.] *Thomas Cotes for Andrew Crooke.*

The sheets of the 1640 edition re-issued with the imprint alone altered.

B.M. (C. 12 f. 17. 16).

St. Patrick for Ireland. The first Part. Written by Iames Shirley.
I. Raworth, for R. Whitaker. 1640.

No second part was ever published.

B.M. (643. c. 72). Dyce.

The Gentleman of Venice A Tragi-Comedie. Presented at the Private house in Salisbury Court by her Majesties Servants. Written by James Shirley. *for Humphrey Moseley.* 1655. 8vo.

Dyce.

The Polititian, A Tragedy, Presented at Salisbury Court by her Majesties Servants ; Written by James Shirley. *for Humphrey Moseley.* 1655. 8vo.

Dyce.

Honorius and Mammon. Written by James Shirly Gent. Scene Metropolis, or New-Troy. Whereunto is added the Contentions of Ajax and Ulisses, for the Armour of Achilles. As it was represented by young Gentlemen of quality at a private entertainment of some Persons of Honour. *for John Crook.* 1659. 8vo.

This edition contains, according to Hazlitt (II. 588), a portrait by Gaywood. It is not found in any of the undermentioned copies.

B.M. (643. b. 42). Bodl. Dyce.

[Another issue.] Written by James Shirley. *T. W. for John Crook.*

The sheets of the 1659 edition issued with a different titlepage.

See Hazlitt. I. 386.

[Another issue.] *London, Printed for the use of the Author.*

The sheets of the 1659 edition issued with a different titlepage, apparently for private circulation.

Bodl. Huth.

SIDNEY, MARY, *Countess of Pembroke.* (1555-1621.)

A Discourse of Life and Death. Written in French by Ph. Mornay. Antonius, A Tragedie written also in French by Ro. Garnier Both done in English by the Countesse of Pembroke. *for William Ponsonby.* 1592.

B.M. (11,626. d. 42). Bodl.

The Tragedie of Antonie. Doone into English by the Countesse of Pembroke *for William Ponsonby* 1595. 8vo.

B.M. (G. 11,159). Bodl.

SKELTON, JOHN, *Poet Laureate.* (1460-1529.)

Magnificence, A goodly interlude and a mery deuyse and made by mayster Skelton / poet laureate late deceasyd. Fol.

B.M. (C. 34. m. 1. imp.) Bodl. (Frag.) U.L.C.

SMITH, W[ENTWORTH ?]. (*f.* 1601-1623.)

The Hector of Germaine, or the Palsgrave, Prime Elector. A New Play, an Honourable Hystorie. As it hath beene publikely Acted at the Red Bull, and at the Curtaine, by a Companie of Young men of this Citie. Made by W. Smith, with new Additions. *Thomas Creede for Iosias Harrison.* 1615.

B.M. (162. e. 5.) Bodl.

STEPHENS, JOHN. (*f.* 1615.)

Cinthias Revenge : or Maenanders Extasie. *for Roger Barnes.* 1613.

The author's initials appear at the end of the dedication.

B.M. (C. 34. e. 29). Bodl. Dyce.

[Another issue.] Written by John Stephens, Gent. *for Roger Barnes.* 1613.

The sheets of the above edition issued with a different titlepage. See Hazlitt. H. 586,

STILL, JOHN. (1543?-1608.)

A Ryght Pithy, Pleasaunt anp [sic] merie Comedie: Intytuled Gammer gurtons Nedle: Played on Stage, not longe ago in Christes Colledge in Cambridge. Made by Mr. S. Mr. of Art. *Thomas Colwell.* [Colophon:] *Thomas Colwell. 1575.* 

B.M. (G. 11,209). Bodl. Dyce.

[Another edition.] Played on the Stage near a hundred years ago in Christes-Colledge in Cambridge. Made by Mr. S. Master of Art. *Tho. Johnson sold by Nath. Brook Francis Kirkman Tho. Johnson and Henry Marsh. 1661.* 

B.M. (644. c. 37). Bodl.

STRODE, WILLIAM. (1602-1645.)

The Floating Island: A Tragi-Comedy, Acted before his Majesty at Oxford, Ang. 29. 1636. By the Students of Christ-Church. Written by William Strode, late Orator of the University of Oxford, The Aires and Songs set by Mr. Henry Lawes, servant to his late Majesty in his publick and private Musick. *T. C. for H. Twiford, N. Brooke, and J. Place. 1655.*

B.M. (E. 844. with date "June 22nd" added in writing). Bodl. U.L.C. T.C.C. Dyce.

SUCKLING, SIR JOHN. (1609-1642.)

Fragmenta Aurea. A Collection of all the Incomparable Peeces, Written By Sir John Suckling. And published by a Friend to perpetuate his memory. Printed by his owne Copies. *for Humphrey Moseley. MDCXLVI. 8vo.*

A portrait by Marshall is prefixed to this collection, which contains besides other matter, the following plays, each with a separate titlepage:—

Aglaura. Presented at the Private House in Black-Fryers, by his Majesties Servants. Written by Sir John Suckling. *T. W. for Humphrey Moseley. 1646.*

In some copies *Humphrey* is misprinted *Humprey*.

Aglaura. Represented At the Court, by his Majesties Servants. Written by Sir John Suckling. *for Tho. Walkley, sold by Humphrey Moseley. 1646.*

This is a different version of Act V only.

The Goblins A Comedy. Presented at the Private House in Black-Fryers, by His Majesties servants. Written By Sir John Suckling. *for Humphrey Moseley. MDCXLVI.*

Brennoralt. A Tragedy. Presented at the Private House in Black Fryers, by His Majesties servants. Written By Sir John Suckling. *for Humphrey Moseley. MDCXLVI.*

B.M. (1076. h. 20). U.L.C.

[*Fragmenta Aurea.*] *for Humphrey Moseley.* 1648. 8vo.

This edition also has the portrait and contains the same plays as above, each with a separate titlepage with the same imprint.

B.M. (1076. h. 21). Bodl. Dyce. T.C.C.

The Third Edition, with some New Additionals. Printed by his own Copies.
for Humphrey Moseley. 1658. 8vo.

This edition also has the portrait, and contains the same plays as above, each with a separate titlepage with same imprint.

B.M. (643. c. 70 (1)). Bodl. U.L.C.

The Last Remains of Sr John Suckling. Being a Full Collection Of all his Poems and Letters which have been so long expected and never till now Published. With The Licence and Approbation of his Noble and Dearest Friends. *for Humphrey Moseley.* 1659. 8vo.

This collection contains, besides other matter, the following unfinished play:—

The Sad One. A Tragedy. By Sr John Suckling. *for Humphrey Moseley.* 1659.

B.M. (E. 1768. (2) with date "June" added in writing).

The Works of Sir John Suckling, containing All his Poems, Love-Verses, Songs, Letters, and his Tragedies and Comedies. Never before Printed in One Volume. *for H. H. sold by R. Bentley J. Tonson T. Bennet and F. Saunders.* 1696. 8vo.

In addition to other matter this collection contains:—

Aglaura.

Brennoralt.

Goblins.

Sad One.

each with a separate titlepage with the imprint "*Printed in the year. 1694.*"

B.M. (11,607. b. 20). Bodl.

*Aglaura. *John Haviland for Thomas Walkley.* 1638. Fol.
Bodl.

The Discontented Colonell. Written by Sir Iohn Sucklin [sic]. *E. G. for Francis Eagles-field.*

In the collected editions this play appears under the title of *Brennoralt.*
B.M. (C. 34. c. 30). Bodl. Dyce.

TAILOR, ROBERT. (*f. 1614.*)

The Hogge hath lost his Pearle. A Comedy. Divers times Publikely acted, by certaine London Prentices. By Robert Tailor. *for Richard Redmer.* 1614.

B.M. (644. f. 64). Bodl. Dyce.

TATHAM, JOHN. (*fl. 1632-1664.*)

The Fancies Theater. By Iohn Tatham Gent. *John Norton, for Richard Best.* 1640. 8vo.

Besides other matter this collection contains a play with separate titlepage as follows:—

Love Crownes the End. A Pastorall Presented by the schollees [*sic*] of Bingham in the County of Notingham; in the yeare 1632. Written by Io. Tatham Gent. *I. N. for Richard Best.* 1640.

B.M. (1076. a. 41). Bodl. Dyce.

The Mirour of Fancies. With a Tragi-Comedy, intitled Love Crowns the End. Acted by the Schollars of Bingham in the County of Nottingham. By Jo. Tatham, Gent. *for W. Bourden.* 1657.

This is merely another edition of the above collection. See *Hazlitt*, H. 592.

The Distracted State, A Tragedy. Written in the Yeer, 1641. By I. T. Gent. *W. H. for Iohn Tey.* 1651.

The author's name appears in full at the end of the dedicatory epistle.

B.M. (644. c. 73). Bodl. Dyce.

The Scots Figgaries: or, A Knot of Knaves. A Comedy. *W. H. for Iohn Tey.* 1652.

The author's name appears at the end of the dedicatory epistle.

B.M. (644. c. 74. with date "November 14th" added in writing). Bodl. Dyce.

The Rump: Or The Mirour of The late Times, A New Comedy, Written by J. Tatham, Gent. Acted Many Times with Great Applause, At the Private House in Dorset-Court. *W. Godbid for R. Bloome.* 1660.

B.M. (644. c. 75. with date "Sept. 7." added in writing). Bodl. Dyce.

The Second Impression, Newly Corrected, with Additions. *W. Godbid for Bloome.* 1661.

B.M. (644. c. 76). Bodl.

TOMKIS, THOMAS. (*fl. 1615.*)

*Albumazar. A Comedy presented before the Kings Maiestie at Cambridge, the ninth of March. 1614. By the Gentlemen of Trinitie Colledge. *Nicholas Okes for Walter Burre.* 1615.

Signatures A in twos, B-L in fours.

Bodl. U.L.C.

*[Another edition.] *Nicholas Okes for Walter Burre.* 1615.

This is a new edition but with the same titlepage. Signatures A-I in fours.

B.M. (644. c. 78). Dyce. U.L.C.

*[Another edition.] A Comedy presented before the King's Maiesty at Cambridge. By the Gentlemen of Trinity Colledge. Newly revised and corrected by a speciall Hand. *Nicholas Okes* 1634.

B.M. (644. c. 79). Bodl. Dyce. U.L.C. T.C.C.

*[Another edition.] Newly reuised and corrected by a speciall Hand. *Nicholas Okes* 1634.

T.C.C.

*Albumazar. A Comedy, As it is now Acted at His Highness the Duke Yorks Theatre. *for Thomas Dring.* 1668.

Bodl.

TOURNEUR, CYRILL. (1575?–1626.)

*The Revengers Tragœdie. As it hath beene sundry times Acted, by the Kings Maiesties Seruants. *G. Eld.* 1607.

B.M. (C. 34. e. 34). Bodl.

[Another issue.] *G. Eld.* 1608.

The sheets of the 1607 edition re-issued with the date altered and a few corrections in the text.

B.M. (644. c. 80). Bodl. Dyce.

The Atheist's Tragedie : Or The honest Man's Reuenge. As in diuers places it hath often beene Acted. Written By Cyril Tourneur. *for John Stepneth and Richard Redmer.* 1611.

B.M. (C. 34. e. 33). Bodl.

[Another issue.] *for John Stepneth and Richard Redmer.* 1612.

The sheets of the 1611 edition re-issued with the date alone altered.
Dyce. Huth.

UDALL, NICHOLAS. (1505-1556.)

*[Roister Doister.] 4to.

The only known copy wants the titlepage. It was entered in the Stationers' Register in 1566-7.
Eton Coll.

WAGER, LEWIS. (?- ?)

A new Enterlude, neuer before this tyme imprinted, entreating of the Life and Repentance of Marie Magdalene: not only godly, learned and fruitefull, but also well furnished with pleasaunt myrth and pastime, very delectable for those which shall heare or reade the same. Made by the learned clarke Lewis Wager. [List of characters for four actors.] *John Charlewood.*
1566. **B.L.**

See Hazlitt. II. 625.

[Another issue.] *John Charlewood.* 1567.

In all probability the sheets of the 1566 edition re-issued with the date altered.
B.M. (C. 34. e. 36).

WAGER, WILLIAM. (fl. 1566.)

A very mery and Pythie Commedie, called The longer thou liuest, the more foole thou art. A Myrrour very necessarie for youth, and specially for such as are like to come to dignitie and promotion: As it maye well appeare in the Matter folowynge. Newly compiled by W. Wager. *William How for Richarde Iohnes.* **B.L.**

B.M. (C. 34. e. 37).

[The Cruel Debtor.] **B.L.**

This play was licensed to T. Colwell in 1565-6. There is one leaf in the Bagford collection. See Hazlitt. H. 637.

WAPULL, GEORGE. (?— ?)

The Tyde taryeth no Man. A Moste Pleasant and merry Commodity, right pythie and full of delight. Compiled by George Wapull. [List of characters arranged for four actors.] *Hugh Jackson.* 1576. *B.L.*

B.M. (C. 34. f. 45). Devon.

WARNER, WILLIAM. (1558?—1609.)

Menaecmi. A pleasant and fine Conceited Comaedie, taken out of the most excellent wittie Poet Plautus: Chosen purposely from out the rest, as least harmefull, and yet most delightfull. Written in English, by W. W. *Tho. Creede, sold by William Burley.* 1595.

B.M. (C. 34. e. 47). Bodl.

WEBSTER, JOHN. (1580?—1625?)

Two New Playes: Viz. A Cure for a Cuckold: A Comedy. The Thracian Wonder: A Comical History. As it hath been several times Acted with great Applause. Written by John Webster and William Rowley. *Tho. Johnson, sold by Francis Kirkman.* 1661.

This general title rarely occurs; none of the undermentioned copies possess it. (See Hazlitt. II. 637.)

Each of the plays has separate titlepage and signatures.

A Cure for a Cuckold. A pleasant Comedy, As it hath been several times Acted with great Applause. Written by John Webster and William Rowley. *Tho. Johnson, sold by Francis Kirkman,* 1661.

The Thracian Wonder. A Comical History. As it hath been several times Acted with great Applause. Written by John Webster and William Rowley. *Tho. Johnson, sold by Francis Kirkman.* 1661.

It is very improbable that John Webster had any hand in this play, and it may be that his name appears through confusion with William Webster, the author of the poem on which it is founded.

B.M. (644. f. 78-79). Bodl. Dyce.

The White Devil; Or, The Tragedy of Paulo Giordano Ursini, Duke of Brachiano, With The Life and Death of Vittoria Corombona the famous Venetian Curtizan. Acted by the Queenes Maiesties Seruants. Written by Iohn Webster. *N. O. for Thomas Archer.* 1612.

B.M. (C. 34. e. 41). Bodl. Dyce.

[The White Devil.] As it hath bin diuers times Acted, by the Queenes Maiesties seruants, at the Phœnix, in Drury-lane. Written by Iohn Webster. *I. N. for Hugh Perry.* 1631.

B.M. (644. a. 7). Bodl. Dyce.

[Another edition.] Or, Vittoria Corombona A Lady of Venice. A Tragedy. By John Webster. Acted (formerly by Her Majesties Servants) at the Phœnix in Drury-lane; And at this present (by His now Majesties) at the Theatre Royal. *G. Miller for John Playfere and William Crooke.* 1665.

Following the preface, is a list of books printed for William Crooke.

B.M. (644. f. 76).

Vittoria Corombona, Or, the White Devil. A Tragedy. By J. Webster. As it is Acted at the Theatre Royal, by his Majesties Servants. *for William Crooke.* M.DC.LXXII.

B.M. (644. f. 77). Bodl.

The Deuils Law-case. Or, When Women goe to Law, the Deuill is full of Businesse. A new Tragecomœdy. The true and perfect Copie from the Originall. As it was approuedly well Acted by her Maiesties Seruants. Written by Iohn Webster. *A. M. for Iohn Grismand.* 1623.

B.M. (644. f. 71). Bodl. U.L.C. Dyce.

The Tragedy of the Dutchesse Of Malfy. As it was Presented priuately, at the Black-Friers; and publickly at the Globe, By the Kings Maiesties Seruants. The perfect and exact Copy, with diuerse things Printed, that the length of the Play would not beare in the Presentment. Written by John Webster. *Nicholas Okes for Iohn Waterson.* 1623.

B.M. (644. f. 72). Bodl. Dyce.

The Dutchesse of Malfey. A Tragedy. As it was approuedly well acted at the Black-Friers. By His Majesties Servants. The perfect and exact Copy, with divers things Printed, that the length of the Play would not beare in the Presentment. Written by John Webster. *I. Raworth for I. Benson.* 1640.

B.M. (644. f. 73). Bodl. Dyce.

[Another edition.] As it is now Acteed [*sic*] at the Dukes Theater. *D. N. and T. C. sold by Simon Neale.* 1678.

B.M. (163. k. 65). Bodl. Dyce.

[Another Edition.] A Tragedy . . . for Robert Crofts. Price 1s.

See *Hazlitt.* II. 637.

Appius and Virginia. A Tragedy. By Iohn Webster. *Printed in the Year. 1654.*

B.M. (644. f. 74). Bodl.

[Another edition.] *for Humphrey Moseley. 1659.*

B.M. (644. f. 75). Bodl.

[Another edition.] Acted at the Dukes Theater under the name of
The Roman Virgin Or Unjust Judge, A Tragedy. By John Webster.
Printed, and sold by most Booksellers. 1679.

Dyce.

WEVER, R[OBERT?]. (?— ?)

An Enterlude called lusty Iuuentus. Lyuely describing the frailtie of youth :
of natur prone to vye : by grace and good counsayll, traynable to vertue.

[List of characters for four actors.]

Colophon: Imprynted at London, in Lothbury, ouer agaynst Saint Margarits
Church by Wylyam Copland. 

The author's name occurs at the end of the play.

B.M. (C. 34. e. 39). Devon.

[Another edition.]

Colophon: Imprinted at London in Paules churche yeard, by Abraham
Uele, at the signe of the Lambe. 

Bodl.

WHETSTONE, GEORGE. (1544?—1587.)

The Right Excellent and famous Histoyre, of Promos and Cassandra ;
Deuided into two Commicall Discourses. In the fyrske parte is showne,
the vnsufferable abuse, of a lewde Magistrate : The vertuous behauaviours of
a chaste Ladye : The vncontrowled leawdenes of a faououred Curtisan. And
the vndeserued estimation of a pernicious Parasyte. In the second parte
is discoursed, the perfect magnanimitye of a noble kinge, in checking vice
and faouringe Vertue : Wherein is showne, the Ruyne and ouerthrowe,
of dishonest practises : with the aduaancement of vpright dealing. The
worke of George Whetstones Gent.

Colophon: Imprinted at London by Richarde Ihones, and are to be solde
ouer agaynst Saint Sepulchres Church, without Newgate. August 20.
1578. 

The second part has a separate titlepage, also without imprint.

B.M. (C. 34. e. 42). Bodl. T.C.C.

WILKINS, GEORGE. (*A. 1605-1608.*)

The Miseries of Inforst Mariage. As it is now playd by his Maiesties Seruants. By George Wilkins. *for George Vincent.* 1607.

B.M. (C. 34. f. 42). Bodl.

[Another edition.] Playd by his Maiesties Seruantes. By George Wilkins. *for George Vincent.* 1611.

B.M. (644. f. 81). Bodl. Dyce.

[Another edition.] *Aug. Mathewes for Richard Thrale.* 1629.

Colophon: London, Printed by Aug. Mathewes for George Vincent, and are to be sold by Richard Thrale, 1629.

B.M. (644. c. 84). Dyce.

[Another edition.] *I. N. for Richard Thrale.* M.DC.XXXVII.

B.M. (644. f. 82). Bodl. U.L.C. Dyce.

WILMOT, ROBERT. (1550?-1591?)

The Tragedie of Tancred and Gismund. Compiled by the Gentlemen of the Inner Temple, and by them presented before her Maiestie. Newly reuiued and polished according to the decorum of these daies. By R. W. *Thomas Scarlet solde by R. Robinson.* 1591.

Bridge.

[Another issue.] *Thomas Scarlet solde by R. Robinson.* 1592.

The sheets of the 1591 edition re-issued with the date altered.

B.M. (C. 34. e. 43). Bodl. Dyce.

WILSON, ROBERT. (1560?-1593?)

A right excellent and famous Comoedy called the three Ladies of London. Wherein is notable declared and set foorth, how by the meanes of Lucar, Loue and Conscience is so corrupted, that the one is married to Dissimulation, the other fraught with all abhomination. A perfect patterne for all Estates to looke into, and a worke right worthie to be marked. Written by R. W. as it hath beene publicquely played. *Roger Warde.* 1584. *B. F.*

At the end of the play is printed the name "Paule Bucke," probably that of the transcriber.

B.M. (C. 34. b. 30). Bodl.

[The Three Ladies of London.] *John Danter.* 1592. **B.L.**
B.M. (643. c. 28).

The Pleasant and Stately Morall, of the three Lordes and three Ladies of London. With the great Joy and Pompe, Solempnized at their Mariages: Commically interlaced with much honest Mirth, for pleasure and recreation, among many Morall obseruations and other important matters of due Regard. by R. W. [Woodcut.] *R. Ihones.* 1590. **B.L.**

B.M. (C. 34. b. 31). Bodl.

The Coblers Prophesie. Written by Robert Wilson. Gent. *John Danter for Cuthbert Burbie.* 1594.

B.M. (C. 34. e. 45). Bodl. Dyce.

*The Pedlers Prophecie. *Tho Creede sold by William Barley.* 1595.

B.M. (C. 34. b. 37). Bodl.

WOODES, NATHANIEL. (?— ?)

An excellent new Commedie Intituled: The Conflict of Conscience. Contayninge, A most lamentable example, of the dolefull desperation of a miserable worldling, termed, by the name of Philologus, who forsooke the trueth of God's Gospel, for feare of the losse of lyfe, & worldly goods. Compiled, by Nathaniell Woodes, Minister, in Norwich. [List of characters arranged for six actors]. *Richarde Bradocke.* 1581. **B.L.**

B.M. (162. e. 24). Bodl.

YARINGTON, ROBERT. (?— ?)

Two Lamentable Tragedies. The one, of the murther of Maister Beech a Chaundler in Thames-streete, and his boye, done by Thomas Merry. The other of a young childe murthered in a Wood by two Ruffins, with the consent of his Vnckle. By Rob. Yarington. *for Mathew Lawe.* 1601.

B.M. (C. 12. e. 21). Bodl. Dyce.

ZOUCH, RICHARD. (?— ?)

*The Sophister. A Comedy. *J. O. for Humphrey Mosley.* 1639.
B.M. (643. c. 50). Bodl. Dyce.

AUTHORS UNKNOWN.

All editions are anon. unless otherwise stated.

Here begynneth a propre newe Interlude of the Worlde and the chylde, otherwyse called (Mundus & Infans) and it sheweth of the estate of Chyldehoode and Manhoode.

Colophon: Here endeth the Interlude of Mundus & Infans. Imprynted at London, in Fletestrete, at the sygne of y^e Sonne, by me Wynkyn de Worde. The yere of our Lorde MCCCCC and XXII. The xvii day of July. **B.L.**

Trin. Coll. Dublin.

A Newe Interlude of Impacyente Poverte, newlye Imprinted. [List of characters arranged for four actors.] M.V.L.X. [=1560]. **B.L.**

See Biographia Dramatica. 1812. vol. ii. p. 328. and Hazlitt: Old English Plays. p. 113.

A Preaty Interlude called, Nice wanton.

Wherein ye may see,
Three braunches of an yll tree
The mother and her chyldren three,
Twoo naught, and one godlye.
Early sharpe, that wyll be thorne,
Soone yll, that wyll be naught ;
To be naught better unborne,
Better vnsed, then naughttly taught.

[List of characters.] *Anno Domini M.D.L.X.*

Colophon: Imprinted at London, in Paules Churche yearde at the Sygne of the Swane by John Kyng. **B.L.**

B.M. (C. 12. e. 20). Devon.

A new enterlude, drawen oute of the holy scripture, of godly queene Hester, verye necessary: newly made and imprinted, this present yere M.D.LXI.

Com nere vertuous matrons & womē kind
Here may ye learne of Hesters duty :
In all comlines of vertue you shal finde
How to behaue your selues in humilitie.

[List of characters.]

Colophon: Imprynted at London by Wylyam Pickerynge and Thomas Hacket, and are to be sole at theyre shoppes.

Devon.

A Pretie new Enterlude both pithie & pleasaunt of the Story of Kyng Daryus,
Beinge taken out of the third and fourth Chapter of the thyrd booke of
Esdras. [List of characters.] *Thomas Colwell M.D.LXV. In October.* **B.L.**
B.M. (C. 34. b. 16).

A new and mery Enterlude, called the Triall of Treasure, newly set foorth,
and neuer before this tyme imprinted. [List of characters arranged for
five actors.] *Thomas Purfoote. 1567.* **B.L.**

This edition has Purfoot's woodcut device of Lucrece on verso of titlepage and
again above the colophon, which is the same as the imprint but without the date.

B.M. (C. 34. b. 49).

[Another edition.] *Thomas Purfoote. 1567.* **B.L.**

This edition has the device at the end only and has no colophon.

Bodl.

A newe mery and wittie Comedie or Enterlude, newly imprinted, treating
vpon the Historie of Iacob and Esau, taken out of the xxvij. Chap. of the
first booke of Moses, entituled Genesis. [List of characters.] *Henrie
Bynneman. 1568.* **B.L.**

B.M. (C. 34. b. 25). Bodl.

A new Enterlude No lesse wittie: then pleasant, entituled new Custome,
deuised of late, and for diuerse causes nowe set forthe, neuer before this
tyme Imprinted. 1573. [List of characters arranged for four actors.]
Colophon: Imprinted at London in Fleete strete by William How for
Abraham Veale, dwelling in Paules churche-yarde at the signe of the
Lambe. **B.L.**

B.M. (C. 21. b. 40. (20)). Bodl.

A new Tragical Comedie of Apius and Virginia, Wherein is liuely expressed
a rare example of the vertue of Chastitie, by Virginias constancy. in wishing
rather to be slaine at her owne Fathers handes, then to be deflowered of
the wicked Judge Apius. By R. B. [List of characters.] *William How
for Richard Ihones. 1575.* **B.L.**

B.M. (C. 34. b. 2).

The Rare Triumphs of Loue and Fortune. Plaide before the Queenes most
excellent Maiestie: wherein are many fine Conceites with great delight.
E. A. for Edward White. 1589. **B.L.**

Bridge.

The Troublesome Raigne of Iohn King of England, with the discouerie of King Richard Cordelions Base sonne (vulgarly named, The Bastard Fawconbridge); also the death of King Iohn at Swinstead Abbey. As it was (sundry times) publikely acted by the Queenes Maiesties Players, in the honourable Cittie of London. *for Sampson Clarke.* 1591. **B.L.**

Part II has separate signatures and titlepage as follows:—

The Second part of the troublesome Raigne of King John, conteining the death of Arthur Plantaginet, the landing of Lewes, and the poysuing of King John at Swinstead Abbey. [etc., as above.] *for Sampson Clarke.* 1591.

T.C.C.

The First and second Part of the troublesome Raigne of John King of England. With the discouerie of Richard Cordelions Base sonne (vulgarly named, The Bastard Fawconbridge:) Also, the death of King Iohn at Swinstead Abbey. As they were (sundry times) lately acted by the Queenes Maiesties Players. Written by W. Sh. *Valentime Simmes for John Helme.* 1611.

Part II has the signatures continuous and the following head-title:—

The second part of the troublesome Raigne of King Iohn. Containing The entrance of Lewis the French Kings sonne: With the poysoning of Iohn by a Monke.

B.M. (C. 12. h. 7). Bodl. T.C.C.

[Another edition.] As they were (sundry times) lately acted. Written by W. Shakespeare. *Aug. Mathewes for Thomas Dewe.* 1622.

Part II has the signatures continuous but separate titlepage as follows:—

The Second Part of the troublesome Raigne of King John. Containing, The entrance of Lewis the French Kings sonne: with the poysoning of King John by a Monke. Written by W. Shakespeare. *Aug: Mathewes for Thomas Dewe,* 1622.

B.M. (C. 34. k. 16). Dyce.

The Lamentable and True Tragedie of M. Arden of Feuersham in Kent. Who was most wickedlye murdered, by the meanes of his disloyall and wanton wyfe, who for the loue she bare to one Mosbie, hyred two desperat ruffins Blackwill and Shakbag, to kill him. Wherin is shewed the great mallice and discimulation of a wicked woman, the vnsatiable desire of fithie lust and the shamefull end of all murderers. *for Edward White.* 1592. **B.L.**

Dyce. Bodl.

[Another edition.] *I. Roberts for Edward White.* 1599. **B.L.**
Devon.

[Arden of Feversham.] *Eliz. Alde.* 1633.

With woodcut on the back of the titlepage.

B.M. (643. c. 2). Bodl. Dyce.

The Life and Death of Iacke Straw, A notable Rebell in England: Who was kild in Smithfield by the Lord Maior of London. *John Danter sole by William Barley.* 1593. **B.L.**

The colophon bears the date 1594.

B.M. (C. 34. b. 46).

[Another edition.] *for Thomas Pauyer.* 1604. **B.L.**

Bodl.

The First Part of the Contention betwixt the two famous Houses of Yorke and Lancaster, with the death of the good Duke Humphrey: And the banishment and death of the Duke of Suffolke, and the Tragical end of the proud Cardinall of Winchester, with the notable Rebellion of Iack Cade: And the Duke of Yorkes first claime vnto the Crowne. *Thomas Creede, for Thomas Millington.* 1594.

Bodl.

[Another edition.] *W. W. for Thomas Millington.* 1600.

See Hazlitt. I. 98. & Lowndes. 2281 b.

[Another edition.] *Valentine Simmes for Thomas Millington.* 1600.

Bodl. T.C.C. (imp.)

[Another edition.] The Whole Contention betweene the two Famous Houses, Lancaster and Yorke. With the Tragical ends of the good Duke Humfrey, Richard Duke of Yorke, and King Henrie the sixt. Diuided into two Parts: And newly corrected and enlarged. Written by William Shakespeare, Gent. *for T. P.*

The head-title of Part I runs:—

The first part of the Contention of the two famous houses of Yorke and Lancaster, with the death of the good Duke Humfrey.

The True Tragedy of Richard Duke of York (*vide post*), forms Part II, with the head-title:—

The Second Part. Containing The Tragedie of Richard Duke of Yorke and the good King Henrie the Sixt.

The volume also contains Pericles, with a separate titlepage but signatures continuous.

B.M. (C. 34. k. 38). Bodl. Dyce. T.C.C.

A most pleasant and merie new Comedie, Intituled, A Knacke to knowe a Knaue. Newlie set foorth, as it bath sundrie tymes bene played by Ed. Allen and his Companie. With Kemps applauded Merrimentes of the men of Goteham in receiuing the King into Goteham. *Richard Jones.*
1594. **B.F.**

B.M. (C. 34. b. 26). Bodl. Dyce.

The True Tragedie of Richard The Third: Wherein is showne the death of Edward the fourth, with the smothering of the two yoong Princes in the Tower: With a lamentable ende of Shores wife, an example for all wicked women. And lastly the coniunction and ioyning of the two noble Houses, Lancaster and Yorke. As it was playd by the Queenes Maiesties Players. *Thomas Creede, sold by William Barley.* 1594.
Devon.

A Pleasant Conceited History, called the taming of a Shrew. As it was sundry times acted by the Right honorable the Earle of Pembrook his seruants. *Peter Short sold by Cuthbert Burbie.* 1594.

Devon.

[Another edition.] *P. S. sold by Cuthbert Burbie.* 1596.

B.M. (161. b. 8).

[Another edition.] As it hath beene sundry times acted by the right Honourable the Earle of Pembroke his Seruants. *V. S. for Nicholas Ling.* 1607.

Bodl.

The Warres of Cyrus King of Persia, against Antiochus King of Assyria, with the Tragicall ende of Panthaea. Played by the children of her Maiesties Chappell. *E. A. for William Blackwal.* 1594.

Heber. pt. 2, 4678. See Hazlitt. H. 467.

The True Tragedie of Richard Duke of Yorke, and the death of good King Henrie the Sixt, with the whole contention betweene the two Houses Lancaster and Yorke, as it was sundrie times acted by the Right Honourable the Earle of Pembrooke his seruants. *P. S. for Thomas Millington.*
1595. 8vo.

Bodl.

[The True Tragedy of Richard Duke of York.] *W. W. for Thomas Millington.* 1600.

B.M. (C. 12. h. 9). Bodl.

[Another edition.]

Published as Part II of *The Whole Contentione betweene the two Famous Houses, Lancaster and Yorke.* See *The First Part of The Contentione.*

B.M. (C. 34. k. 38). Bodl. Dyce. T.C.C.

The Raigne of King Edward the third: As it hath bin sundrie times plaied about the Citie of London. *for Cuthbert Burby.* 1596.

B.M. (C. 21. c. 50). Bodl. T.C.C.

[Another edition.] *Simon Stafford for Cuthbert Burby.* 1599.

B.M. (C. 21. b. 41 (3)). Dyce.

A Pleasant Conceited Comedie, called, A knacke to know an honest Man. As it hath beene sundrie times plaied about the Citie of London. *for Cuthbert Burby.* 1596.

Bodl. Dyce.

The Famous Victories of Henry the fifth: containing the Honourable Battell of Agin-court: As it was plaide by the Queenes Maiesties Players. *Thomas Creede,* 1598. 

Bodl.

[Another edition.] As it was Acted by the Kinges Maiesties Seruants. *Barnard Alsop.* 1617.

B.M. (C. 34. l. 9).

[Another issue.] *Barnard Alsop, sold by Tymothie Barlow.* 1617.

The sheets of the above edition issued with a different titlepage.

B.M. (C. 34. l. 10). Bodl.

A Most pleasant Comedie of Mucedorus. the kings sonne of Valentia and Amadine the kings daughter of Arragon, with the merie conceites of Mouse. Newly set foorth, as it hath bin sundrie times plaide in the honorable Cittie of London. Very delectable and full of mirth. *for William Jones.* 1598.

B.M. (C. 34. b. 34).

[Mucedorus.] *for William Jones.* 1606.
Dyce.

[Another edition.] Amplified with new additions, as it was acted before the Kings Maiestie at White-hall on Shroue-sunday night. By his Highnes Seruants vsually playing at the Globe. Very delectable, and full of conceited Mirth. *for William Jones.* 1610.

B.M. (643. c. 31). T.C.C.

[Another edition.] *for William Jones.* 1611.
Bodl.

[Another edition.] *for William Jones.* 1613.
B.M. (G. 11,213).

[Another edition.] *N. O. for William Jones.* 1615.
B.M. (643. c. 32). T.C.C.

[Another edition.] *for John Wright.* 1618.
See Hazlitt. II. 407.

[Another edition.] *for John Wright.* 1619.
B.M. (11,773. c. 7). Bodl.

[Another edition.] *for John Wright.* 1626.
Dyce.

[Another edition.] *for John Wright.* 1631.
B.M. (11,773. b. 11).

[Another edition.] *for John Wright.* 1634.
B.M. (1346. b. 1).

[Another edition.] *for John Wright.* 1639
T.C.C.

[Another edition.] *for Francis Coles.* 1663.
Bodl.

[Mucedorus.] *E. O. for Francis Coles.* 1668.

B.M. (643. c. 33). Bodl. T.C.C.

[Another edition.] *for Francis Coles.*

B.M. (643. c. 30). T.C.C.

A Pleasant Conceyted Comedie of George a Greene, the Pinner of Wakefield.
As it was sundry times acted by the seruants of the right Honourable the
Earle of Sussex. *Simon Stafford for Cuthbert Burby.* 1599.

B.M. (C. 34. b. 21). Bodl.

The Tragedie of Solimon and Perseda. Wherein is laide open, Loues
constancie, Fortune's inconstancie, and Deaths Triumphs. *Edward Alde
for Edward White.* [Colophon:] for Edward White. 1599.

B.M. (11,773. c. 11 and G. 18612). Bodl. Dyce.

[Another edition.] *Edward Alde, for Edward White.* [Colophon:] for
Edward White. 1599. 8vo. in fours.

B.M. (C. 34. b. 45).

[Another issue.] Newly corrected and amended. *Edward Alde for
Edward White.* [Colophon:] for Edward White. 1599. 8vo in fours.

The sheets of the above edition re-issued with the alteration on the titlepage.

B.M. (161. b. 4).

[Another edition.] Wherein is laide open, Loues constancy, Fortunes
inconstancy, and Deaths Triumphs. *Edward Alde for Edward White.*
[Colophon:] for Edward White.

B.M. (C. 34. b. 44).

The Historie of the two valiant Knights, Syr Clyomon Knight of the Golden
Sheeld, sonne to the King of Denmarke: And Clamydes the White Knight,
sonne to the King of Suauia. As it hath been sundry times Acted by her
Maiesties Players. *Thomas Creede.* 1599.

B.M. (C. 34. b. 12).

A warning for Faire Women. Containing, The most tragical and lamentable
murther of Master George Sanders of London Marchant, nigh Shooters hill.
Consented vnto By his owne wife, acted by M. Browne, Mistris Drewry
and Trusty Roger agents therin: with their seuerall ends. As it hath beeene
latey diuerse times acted by the right Honorable, the Lord Chamberlaine
his Seruantes. *Valentine Sims for William Aspley.* 1599. **V.F.**

Bodl.

A Pleasant Commodie, called Looke about you. As it was lately played by the right honourable the Lord High Admirall his seruaunts. *for William Ferbrand.* 1600.

B.M. (C. 34. b. 32). Bodl. Dyce.

The Maydes Metamorphosis. As it hath bene sundrie times Acted by the Children of Powles. *Thomas Creede for Richard Oliue.* 1600.

B.M. (C. 34. d. 13). Bodl.

The Weakest goeth to the Wall. As it hath bene sundry times plaide by the right honourable Earle of Oxenford, Lord great Chamberlaine of England his seruants. *Thomas Creede for Richard Oliue.* 1600.

B.M. (161. b. 15). Bodl.

[Another edition.] *G. P. for Richard Hawkins.* 1618.

B.M. (643. c. 54). Bodl. Dyce.

The Wisdome of Doctor Dodypoll. As it hath bene sundrie times Acted by the Children of Powles. *Thomas Creede for Richard Oliue.* 1600.

B.M. (C. 34. b. 17). Bodl. Dyce.

Iacke Drums Entertainment: Or The Comedie Of Pasquill and Katherine. As it hath bene sundry times plaide by the Children of Powles. *for Richard Oliue.* 1601.

B.M. (C. 34. b. 18). Bodl.

[Another edition.] Newly corrected. *W. Stansby for Philip Knight.* 1616.

B.M. (161. a. 25). Bodl. Dyce.

[Another issue.] As it hath beene sundry times Playd, by the Children of Powles The Actors 12. men, and 4 women. [Woodcut.] *for Nathaniell Fosbrooke.* 1618.

The sheets of the 1616 edition re-issued with a new titlepage.

B.M. (644. a. 12).

A Pleasant Comedie Shewing the contention betweene Liberalitie and Prodigalitie. As it was playd before her Maiestie. *Simon Stafford for George Vincent.* 1602.

B.M. (C. 34. b. 13).

A pleasant conceited Comedie, Wherein is shewed how a man may chuse a good Wife from a bad. As it hath been sundry times Acted by the Earle of Worcesters Seruants. *for Mathew Lawe.* 1602.

B.M. (C. 34. b. 53). Bodl.

[Another edition.] *for Mathew Law.* 1605.

B.M. (643. c. 56. wanting titlepage). Bodl.

[Another edition.] *for Mathew Law.* 1608.

Bodl.

✓[Another edition.] *for Matthew Law.* 1614.

Bodl.

[Another edition.] *for Mathew Law.* 1621.

B.M. (C. 34. b. 54).

[Another edition.] *I. N. sould by Hugh Perrie.* 1630.

B.M. (643. c. 57). Bodl.

[Another edition.] *John Norton.* 1634.

B.M. (643. b. 46). Dyce.

A Larum for London, or The Siedge of Antwerpe With the ventrous actes and valorous deeds of the lame soldier. As it hath been playde by the right Honorable the Lord Charberlaine [*sic*] his Seruants. *for William Ferbrand.* 1602.

B.M. (C. 34. b. 29). Bodl. Dyce.

Il Pastor Fido: Or The faithfull Shepheard. Translated out of Italian into English. *for Simon Waterson.* 1602.

Translated from the Italian of Giovanni Battista Guarini. The translator was a kinsman of Sir Edward Dymock, but not his son Charles as Hazlitt asserts.

B.M. (C. 34. e. 51).

[Another edition.] *Aug. Matth. for William Sheares.* 1633. 12mo.

B.M. 11,715 de.

[*Il Pastor Fido.*] *for John Waterson.* 1633.

The sheets of the above edition issued with a different titlepage. See *Haslitt*, H. 296.

A Pleasant Comoedie, Wherein is merily shewen: The wit of a Woman. *for Edward White.* 1604.

B.M. (C. 34. b. 56). Bodl.

The Faire Maide of Bristow. As it was plaide at Hampton, before the King and Queenes most excellent Maiesties. *for Thomas Pauyer.* 1605. **B.L.**

B.M. (C. 34. b. 6). Bodl.

The True Chronicle History of King Leir, and his three daughters, Gonorill, Ragan, and Cordella. As it hath bene diuers and sundry times lately acted. *Simon Stafford for John Wright.* 1605.

B.M. (C. 34. l. 11).

The Famous Historye of the life and death of Captaine Thomas Stukeley. With his marriage to Alderman Curteis Daughter, and valiant ending of his life at the Battaile of Alcazar. As it hath beene Acted. *for Thomas Pauyer.* 1605. **B.L.**

B.M. (C. 21. c. 35 (1)). Bodl. Dyce.

The History of the tryall of Cheualry, With the life and death of Caualiero Dicke Bowyer. As it hath bin lately acted by the right Honourable the Earle of Darby his seruants. *Simon Stafford for Nathaniel Butter.* 1605.

B.M. (C. 34. b. 50). Dyce.

This Gallant Caualiero Dicke Bowyer, Newly acted. *Simon Stafford for Nathaniel Butter.* 1605.

The sheets of the above edition issued with a different titlepage.

Bodl.

Sir Gyles Goosecappe. Knight. A Comedie presented by the Chil: of the Chappell. *John Windet for Edward Blount.* 1606.

B.M. (11,773. bbb. 5). Bodl. Dyce.

[*Another edition.*] A Comedy lately Acted with great applause at the private House in Salisbury Court. *for Hugh Perry, sold by Roger Ball.* 1636.

B.M. (643. c. 17). Bodl. Dyce.

The Returne from Pernassus : Or The Scourge of Simony. Publiquely acted by the Students in Saint Iohns Colledge in Cambridge. *G. Eld, for John Wright.* 1606.

This edition has the signatures A-H in fours, I in twos.

Bodl. T.C.C.

[Another edition.] *G. Eld, for John Wright.* 1606.

This edition has the signatures A-H in fours only. The titlepage is printed from the same setting up of the type as the above.

B.M. (C. 34. b. 38). Bodl. Dyce. T.C.C.

A Pleasant Comedie, Called Wily Beguilde. The Chiefe Actors be these : A poore Scholler, a rich Foole, and a Knave at a shifte. *H. L. for Clement Knight.* 1606.

Dyce. Bodl.

[Another edition.] The chiefe actors are these,

A.	Poore Scholler	Rich foole	and a	Knaue at a shift.	}
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Tho: Purfoot, for Clement Knight, 1623.

B.M. (643. c. 61). Bodl. Dyce.

[Another edition.] *Elizabeth Alld, for Thomas Knight.* 1630.

B.M. (1346. b. 9).

[Another edition.] *for Thomas Knight, sold by Edward Blackmore, and Francis Coules.* 1635.

B.M. (C. 34. b. 55). Bodl. Dyce.

[Another edition.] *I. B. for Tho. Alchorn M.DC.XXXVIII.*

B.M. (643. c. 59).

[Another edition.] *By W. W. for Clement Knight.*

The titlepage is torn in the only known copy, so that it is impossible to say whether this edition was dated or not.

B.M. (643. c. 60).

The Tragedie of Cæsar and Pompey. Or Caesars Reuenge. Priuately acted by the Students of Trinity Colledge in Oxford. *for Nathaniel Fosbrooke and John Wright.* 1607.

B.M. (C. 34. b. 7). Bodl.

The Tragedie of Cæsar and Pompey or Cæsars Reuenge. *G. E. for John Wright.*

Dyce. Devon.

Lingua: Or The Combat of the Tongue, And the five Senses. For Superiority. A pleasant Comœdie. *G. Eld for Simon Waterson.* 1607.

B.M. (643. c. 25).

[Another edition.] *Nicholas Okes for Simon Waterson.* 1617.

B.M. (643. d. 35).

[Another edition.] *Nicholas Okes for Simon Waterson.* 1622.

B.M. (643. c. 26). Bodl.

[Another edition.] *Augustine Mathewes for Simon Waterson.* 1632.

B.M. (643. c. 27). Bodl. T.C.C.

[Another edition.] *for Simon Miller.* 1657. 8vo.

At the end is a list of books sold by the publisher.

B.M. (643. b. 33). Bodl. U.L.C. T.C.C.

[Another edition.] *N. Okes for Simon Waterson.*

The copy is cropt so that it is impossible to say whether there has been a date or not.

B.M. (643. c. 24).

The Tragedie of Claudius Tiberius Nero, Rome's greatest Tyrant. Truly represented out of the purest Records of those times. *for Francis Burton.* 1607.

Bodl. Dyce.

[Another issue.] The Statelie Tragedie of Claudius Tiberius Nero [&c.] *for Francis Burton.* 1607.

The sheets of the above issued with a different titlepage, and the Dedication signed "Francis Burton."

Bodl.

The Merry Devill of Edmonton. As it hath beene sundry times Acted, by his Maiesties Seruants, at the Globe, on the banke-side. *Henry Ballard for Arthur Johnson.* 1608.

T.C.C.

[Another edition.] *G. Eld for Arthur Johnson.* 1617.

B.M. (C. 34. l. 12). Bodl. T.C.C.

[Another edition.] *A. M. for Francis Falkner.* 1626.

B.M. (C. 34. b. 19). Dyce. T.C.C.

[Another edition.] *T. P. for Francis Falkner.* 1631.

B.M. (643. c. 12). Bodl. T.C.C.

[Another edition.] [Woodcut.] *for William Gilbertson.* 1655.

B.M. (643. c. 13). Dyce. T.C.C.

Everie Woman in her Humor. *E. A. for Thomas Archer.* 1609.

B.M. (C. 34. b. 57). Bodl. Dyce.

Histro-Mastix. Or, the Player whipt. *for Th: Thorp.* 1610.

B.M. (C. 34. b. 23). Bodl. Dyce.

The Valiant Welshman, Or The True Chronicle History of the life and valiant deeds of Caradoc the Great, King of Cambria, now called Wales. As it hath beene sundry times Acted by the Prince of Wales his seruants. Written by R. A. Gent. *George Purslowe for Robert Lownes.* 1615.

With woodcut facing titlepage.

B.M. (C. 34. b. 51). Bodl.

[Another edition.] *for William Gilbertson.* 1663.

The woodcut differs from that in the 1615 edition.

B.M. (C. 34. b. 52). Bodl. U.L.C.

The Honest Lawyer. Acted By The Queenes Maiesties Servants. Written by S. S. *George Purslowe for Richard Woodroffe.* 1616.

B.M. (C. 34. b. 27). Bodl. Dyce.

Two Wise Men and all the rest fooles : Or A comicall morall, censuring the follies of this age, as it hath beene diverse times acted. *Anno 1619.*

B.M. (C. 12. g. 6. (3)). Bodl.

The Bloodie Banquet. A Tragedie. By T. D. *Thomas Cotes.* 1620.

B.M. (643. c. 4).

[Another edition.] *Thomas Cotes.* 1639.

See *Haslitt.* I. 114.

Swetnam, The Woman-hater, Arraigned by Women. A new Comedie, Acted at the Red Bull, by the late Queenes Seruants. [Woodcut.] *for Richard Meighen.* 1620.

B.M. (C. 34. b. 48). Bodl. Dyce.

A Pleasant Comedie Called The Two Merry Milke-maids. Or, The best words weare the Garland. As it was Acted before the King, with generall Approbation, by the Companie of the Reuels. By I. C. *Bernard Alsop for Lawrence Chapman.* 1620.

B.M. (162. c. 29). Dyce.

[Another edition.] *Tho. Johnson, sold by Nath. Brook Francis Kirkman Tho: Johnson and Henry Marsh.* 1661.

B.M. (643. d. 43).

The Tragedy of Nero. Newly Written. *Augustine Mathewes, and John Norton, for Thomas Jones,* 1624.

B.M. (161. a. 61).

[Another edition.] *Aug. Mathewes for Thomas Jones.* 1633.

B.M. (643. c. 36). Bodl. Dyce.

Pathomachia : Or, The Battell of Affections. Shadowed by a faigned siege oe [sic] the citie Pathopolis. Written some yeeres since, and now first published by a Friend of the deceased Author. *Thomas and Richard Coats for Francis Constable.* 1630.

The running title is " Love's Loadstone."

B.M. (643. c. 40). Bodl. Dyce.

A Pleasant Comedie Of Faire Em, the Millers Daughter of Manchester. With the loue of William the Conqueror. As it was sundry times publiquely acted in the Honourable Citie of London, by the right Honourable the Lord Strange his Seruants. *for John Wright.* 1631.

B.M. (C. 21. c. 35. (6)). Bodl. T.C.C. Dyce.

[Another edition.] *for T. N. and I. W.*

This edition is considerably the earlier.

The Costlie Whore. A Comicall Historie, Acted by the Companie of the Revels. *Augustine Mathewes. for William Sheares.* 1633.

B.M. (643. c. 55). Bodl. Dyce.

The Valiant Scot. By J. W. Gent. *Thomas Harper for John Waterson.* 1637.

The dedication is signed "William Bowyer."

B.M. (643. c. 44). T.C.C.

The Knave in Graine, New Vampt. A witty Comedy, Acted at the Fortune many dayes together with great Applause. Written by J. D. Gent. *J. O. sold by John Nicholson.* 1640.

B.M. (643. c. 22). U.L.C.

The Ghost Or The Woman wears the Breeches. A Comedy Written in the Year MDCXL. *William Bentley for Thomas Heath.* 1653.

B.M. (E. 710. (8)). Bodl. Dyce.

Filli Di Sciro. Or Phillis of Scyros. An Excellent Pastorall. Written in Italian by C. Guidubaldo de' Bonarelli. and Translated into English By J. S. Gent. *J. M. for Andrew Crook.* 1655.

B.M. (643. c. 66). Bodl. Dyce.

Lady Alimony, or the Alimony Lady, an excellent pleasant new Comedy, duly authorized, daily acted, and frequently followed. *Tho. Vere for William Gilbertson.* 1659.

B.M. (643. c. 1). Bodl.

The London Chaanticleres. A Witty Comoedy, Full of Various and Delightfull Mirth. Often Acted with Great Applause And never before Published.
for Simon Miller. 1659.

With a list of books sold by *S. M.* on the last page.

Bodl. Dyce.

Tom Tyler and his Wife, An Excellent Old Play, As it was Printed and Acted about a hundred Years ago. Together, with an exact Catalogue of all the playes that were ever yet printed. The second Impression. *Printed in the year, 1661.* **B.L.**

The heading to the catalogue of plays mentions the following publishers:—Nath. Brook, Francis Kirkman, Tho. Johnson and Henry Marsh.

Bodl. Dyce.

[A merry play both pithy and pleasant, of Albion Knight.]

No perfect copy known. It was licensed under the above title Thomas Colwell in 1565-6.
Devon (frag.)

[Andria] Terens in englysh. 4to. in sixes.

"The translacyon out of Latin into englysh of the furst comedy of tyrens callyd Andria."
In parallel columns with the Latin. English in **B.L.**

B.M. (C. 34. e. 56).

A new cōmodye in englysh in maner Of an enterlude ryght elygant & full of craft of rethoryk / wherein is shewd & dyscrybyd as well the bewte & good propertes of women / as theyr vycys & euyll cōdiciōs / with a morall cōclusion & exhortacyon to vertew.

Colophon: Johēs rastell me imprimi fecit. Cum priuilegio regali. Fol. **B.L.**
Bodl.

[A Pleasant Comedie called Common Conditions.] **B.L.**

The only known copy wants the titlepage.
Devon.

[The Summoning of Everyman.]

Colophon: Imprynted at London in Fletestrete by me Rycharde Pynson prynter to the kynges moost noble grace. **B.L.**

The only known copy wants all before sig. B.

B.M. (C. 21. c. 17).

[The Summoning of Everyman.]

Colophon: Imprinted at London in Fletestrete at the Sygne of the George by Rycharde Pynson / prynter vnto the Kyngs noble grace.

B.L.

The only known copy is a fragment of four leaves wanting the titlepage.

Bodl.

Here begynneth a treatyse how the hye fader of heuen sendeth deth to somon euyer creature to come and gyue a counte of theyr lyues in this Worlde and is in maner of a morall playe. [Woodcut.] B.L.

Huth.

[Another edition.]

Colophon: Thus endeth this morall playe of euyer man. Imprynted at London in Poules chyrche yarde, by me Iohn Skot. B.L.

Bought by Dibdin from the library of the Cathedral Library, Lincoln.

Priv. Lib. See *Handlists of English Printers*.

Hyckescorner. [Woodcut.]

Colophon: Enprynted by me Wynkyn de Worde. B.L.

This edition has 31 lines to the page.

B.M. (C. 21. c. 4).

[Another edition.]

Colophon: Thus endeth the enterlude of Hyckescorner. Imprinted at London in Foster laene by Iohn Waley. B.L.

This edition has 34 lines to the page.

Bodl.

[Uncertain editions.]

There are two leaves of an edition (the above?) with 34 lines to the page at the Brit. Mus. (C. 18. e. 2. (4)) and two in the possession of Mr. Bright, (See Hazlitt. I. 214.) both B.L.

A new Enterlude for Chyldren to playe, named Jacke Jugeler, both wytte, and very playsent Newly Imprentid. [List of characters and woodcut.]

Colophon: Imprinted at London in Lothbury by me Wylyam Copland.

B.L.

Devon.

A new and Pleasant enterlude intituled the mariage of Witte and Science.
Thomas Marshe. 
 Bodl.

A new interlude and a mery of the nature of the .iii. elements declarynge
 many proper poynts of phylosophy naturall and of dyuers strange landys
 and of dyuers stranngē effect and causis. [Directions as to performance.]
John Rastell. 8vo. 

B.M. (643. b. 45. impf.)

*[*Necromantia*] A dialog of the poet Lucyān, for his fantesye faynyd for a mery
 pastyme. And furst by hym compylyd in the Greke tonge. And after
 translated owt of the Greke into Latyn, and now lately translated out of
 Laten into Englissh for the erudicion of them, which be disposyd to lerne
 the tongis. Inter locutores, Menippus and Philonides. *Johannes Rastell*
me fieri fecit. Fol.

According to Hazlitt (*Old English Plays*) the translation is in the form of an
 interlude.

Harl. Cat. No. 3606. See Hazlitt. H. 356.

No-Body, and Some-Body. With the true Chronicle Historie of Elydure,
 who was fortunately three seuerall times crowned King of England. The
 true Copyy thereof, as it hath beene acted by the Queens Maiesties
 Seruants. [Woodcut.] *for Iohn Trundle sold at his shop in Barbican at*
the signe of No-body.

On the verso of the last leaf is another woodcut, of "Some-body."

B.M. (C. 34. b. 36). Bodl. Dyce.

A mery geste of Robyn Hoode and of hys lyfe, wyth a newe playe for to be
 played in Maye games very plesaunte and full of pastyme. [Woodcut.]
Colophon: Imprinted at London vpon the thre Crane wharfe by wyllyam
 Copland. 

B.M. (C. 21. c. 63).

[Another edition.] *for Edward White.* 

Bodl.

[Sombody, Auarice & Mynyster.]

Two leaves of an interlude in which the above are characters are preserved at
 Lambeth.

A new Enterlude called Thersytes This Enterlude Folowynge Dothe Declare
howe that the greatest boesters are not the greatest doers. [List of
characters.]

Colophon: Imprinted at London, by Iohn Tysdale and are to be solde at hys
shop in the vpper ende of Lombard strete, in Alhallowes churche yarde
neare vntoo grace church. **B.L.**

Devon.

An Interlude of Welth and Helth, full of Sport and mery Pastyme. 8vo.

See *Halliwell-Phillipps. Dictionary of Old English Plays.* 1860.

Thēterlude of Youth. [Woodcut.]

Colophon: Imprinted at London, by John waley dwellyng in Foster lane.

B.L.

B.M. (C. 34. b. 24). Bodl.

[Another edition.]

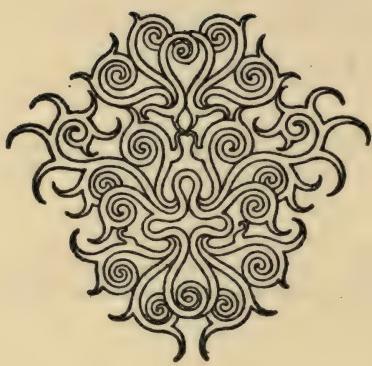
Colophon: Imprented at London in Lothbury ouer against Sainct
Margarytes church by me Wyllyam Copland. **B.L.**

B.M. (C. 34. e. 38).

[Another edition.]

In the Lambeth library is a fragment of an edition differing from both the above.





ADDENDA.

[Within the last few days I have had the good fortune to discover a perfect copy of an unrecorded edition of John Heywood's *Play of Love* among the books left to Magdalene College by Samuel Pepys. For the issue of the *Duke's Mistress* I am indebted to our Honorary Treasurer, Mr. R. E. Graves; the other additions I owe to the kindness of Mr. A. H. Huth, to whom the proofs of this list were submitted.]

BREWER, ANTHONY.

The Countrye Girle. A Comedie. As it hath beene often Acted with much applause. Never Printed before, By T. B. for A. R. 1647.

B.M. (644. b. 3).

The Love-sick King, An English Tragical History: with The Life and Death of Cartesmunda, the fair Nun of Winchester. Written by Anth. Brewer, Gent. for Rob. Pollard & John Sweeting. 1655.

B.M. (644. b. 4).

HEYWOOD, JOHN.

A play of loue, A newe and mery enterlude concerning pleasure and payne in loue, made by Ihoñ Heywood. [List of characters.]

Colophon: Prynted by. w. Rastell M .cccc .xxxiiii. Cum priuilegio Regali.

B.L.

Magd. Coll. Camb.

SHIRLEY, JAMES.

[The Duke's Mistress.] *John Norton for Andrew Crooke.*

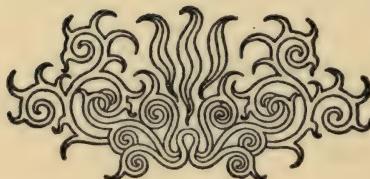
The sheets of the 1638 edition issued with a different titlepage.

B.M. (C. 12. f. 16).

AUTHOR UNKNOWN.

[The Merry Devil of Edmonton.] *Thomas Creede for Arthur Johnson.* 1612.
Huth.

Mr. Huth also informs me that the 1648 edition of Mayne's *Amorous War* was published separately and that it was reprinted, together with *The City Match*, in the *Two Plays* of 1658. This edition is, however, not in his library, nor do I know of a copy elsewhere. The only copies of the *Two Plays* I have seen contain the edition of 1648.



I.—INDEX OF AUTHORS.

- ARIOSTO, Lodovico.
See GASCOIGNE, George. *Supposes.* (*Collected Works.*)
- ARISTOPHANES.
See RANDOLPH, Thomas. *Πλοντοφθαλμία Πλοντογαμία.* 1651.
- B., F. N.
See infra. BASSANO, Francesco Negri de.
- B. T.
See SHIRLEY, James. *The Constant Maid.* 1640 (1661).
- BARKSTEAD, W. (*f.* 1611.)
See MARSTON, John. *The Insatiate Countesse.* 1613 (1631.)
- BASSANO, Francesco Negri de.
See CHEKE, Henry. *Freewill.* n.d.
- BEAUMONT, Francis, and FLETCHER, John.
See MIDDLETON, Thomas. *The Widow.* 1652.
- BEZA, Theodore.
See GOLDING, Arthur. *Abraham's Sacrifice.* 1577.
- BONARELLI, C. Guidubaldo de'.
See AUTHORS UNKNOWN. *Filli di Sciro.* 1655.
- BROME, Richard.
See HEYWOOD, Thomas. *The Late Lancashire Witches.* 1634.
- CHETTLE, Henry.
See DEKKER, Thomas. *Patient Grissill.* 1603.
- CORNEILLE, Pierre.
See CARLELL, Lodovick. *Heraclius.* 1664.
- DENHAM, Sir John. *Horace.* 1667, etc.
- LOWER, Sir William. *Polyeuctes.* 1655.
Horatius. 1656.
- RUTTER, Joseph. *The Cid.* 1637, etc.
- DAY, John.
See MARLOWE, Christopher. *Lust's Dominion.* 1657.
- DEKKER, THOMAS.
See FORD, John. *The Sun's Darling.* 1656, etc.
- MARLOWE, Christopher. *Lust's Dominion.* 1657.
- MASSINGER, Philip. *The Virgin Martyr.* 1622, etc.
- MIDDLETON, Thomas. *The Roaring Girl.* 1611.
- ROWLEY, William. *The Witch of Edmonton.* 1658.
- DOLCE, Lodovico.
See GASCOIGNE, George. *Jocasta.* (*Collected Works.*)
- DRAYTON, Michael. (1563-1631.)
See SHAKESPEARIAN PLAYS, Pseudo. *Sir John Oldcastle.* 1600.
- DYDEN, John. (1631-1701.)
See D'AVENANT, Sir William. *The Tempest.* 1670, etc.
- F., B. J.
See BEAUMONT, Francis, and FLETCHER, John. *The Bloody Brother.* 1639.
- FIELD, Nathaniel.
See MASSINGER, Philip. *The Fatal Dowry.* 1632.
- FLOWER, FRANCIS. (? - ?)
See HUGHES, Thomas. *The Misfortunes of Arthur.* (*Certain Devices.*) 1587.)
- FORD, John.
See ROWLEY, William. *The Witch of Edmonton.* 1658.
- FOXE, John. (1516-1587.)
See DAY, Richard. *Christ Jesus Triumphant.* 1579, etc.

- FULBECK, William. (1560-1603?)
See HUGHES, Thomas. The Misfortunes of Arthur. (Certain Devices. 1587.)
- FULLONIUS, Gulielmus.
See PALSGRAVE, John. Acolastus. 1540.
- G., T.
See GREENE, Robert. Selimus. 1594 (1638).
- GARNIER, Robert.
See KYD, Thomas. Cornelia. 1594, etc.
SIDNEY, Mary. Antonius. 1592, etc.
- GREENE, Robert.
See LODGE, Thomas. A Looking Glass for London and England. 1594, etc.
- GROOT, Huig de.
See SANDIS, George. Christ's Passion. 1640, etc.
- GUARINI, Giovanni Battista.
See AUTHORS UNKNOWN. Pastor Fido. 1602, etc.
- HATHWAY, Richard. (1575?-1603?)
See SHAKESPEARIAN PLAYS, Pseudo. Sir John Oldcastle. 1600.
- HAUGHTON, William.
See DEKKER, Thomas. Patient Grissill. 1603.
- MARLOWE, Christopher. Lust's Dominion. 1657.
- HEYWOOD, Jasper. (1535-1598.)
See SENECA, Lucius Annæus. Troas. 1559, etc. Thyestes. 1560. Hercules Furens. 1561.
- JAQUES, Francis. (? - ? .)
See RANDOLPH, Thomas. Πλοντοφθαλμία Πλοντογαρία. 1651.
- JONSON, Benjamin.
See CHAPMAN, George. Eastward Ho. 1605.
MIDDLETON, Thomas. The Widow. 1652.
- KINWELMERSH, Francis. (fl. 1570.)
See GASCOIGNE, George. Jocasta. (Collected Works).
- LUCIAN.
See AUTHORS UNKNOWN. Necromantia. n.d.
- MACHIN, Lewis. (? - ? .)
See MARKHAM, Gervase. The Dumb Knight. 1608, etc.
- MARSTON, John.
See CHAPMAN, George. Eastward Ho. 1605.
- MIDDLETON, Thomas.
See MASSINGER, Philip. The Old Law. 1656.
- MUNDAY, Anthony.
See SHAKESPEARIAN PLAYS, Pseudo. Sir John Oldcastle. 1600.
- NASH, Thomas.
See MARLOWE, Christopher. Dido. 1594.
- NEVILLE, Alexander. (1544-1614.)
See SENECA, Lucius Annæus. Oedipus. 1563.
- NEWTON, Thomas. (1542-1607.)
See SENECA, Lucius Annæus. Thebais (Collected edition).
- NUCE, Thomas. (1540?-1617.)
See SENECA, Lucius Annæus. Octavia. n.d.
- PEELE, George.
See CHAPMAN, George. Alphonsus. 1654.
- PHILIPS, Katherine.
See DENHAM, Sir John. Horace. 1677, etc.
- PUEDE-SER, Don Diego. (*Pseudonym.*)
See MABBE, James. The Spanish Bawd. 1631.
- QUINAULT, Philip.
See LOWER, Sir William. The Noble Ingratitude. 1659. The Amorous Phantasm. 1660.
- ROJAS, Ferdinando de.
See MABBE, James. The Spanish Bawd. 1631.
- ROWLEY, William.
See DAY, John. The Travels of Three English Brothers. 1607.
- HEYWOOD, Thomas. Fortune by Land and Sea. 1655.
- MASSINGER, Philip. The Old Law. 1656.
- MIDDLETON, Thomas. A Fair Quarrel. 1617, etc. The Changeling. 1653, etc. The Spanish Gipsy. 1653, etc.
- WEBSTER, John. A Cure for a Cuckold. 1661. The Thracian Wonder. 1661.
- SACKVILLE, Thomas. Earl of Dorset and Baron Buckhurst. (1536-1608.)
See NORTON, Thomas. Ferrex and Porrex. 1565, 1590.

SAMPSON, William.

See MARKHAM, Gervase. *Herod and Antipater.* 1622.

SHAKESPEARE, William.

See BEAUMONT, Francis, and FLETCHER, John. *The Two Noble Kinsmen.* 1634.

ROWLEY, William. *The Birth of Merlin.* 1662.

AUTHORS UNKNOWN. *The Troublesome Reign of King John.* 1591 (1611, etc.). *The First Part of the Contention.* 1594 (1619). *The True Tragedy of Richard Duke of York.* 1595 (1619).

SHIRLEY, James.

See BEAUMONT, Francis, and FLETCHER, John. *The Coronation.* 1640.

CHAPMAN, George. *The Ball.* 1639. *Chabot.* 1639.

STUDLEY, John. (1545?–1590?)

See SENECA, Lucius Anneus. *Agamemnon.* 1566. *Medea.* 1566. *Hercules Oetaeus.* (*Collected edition*). *Hippolytus* (*Collected edition*).

T., I.

See HAUGHTON, William. *Grim the Collier of Croyden* (*Gratix Theatrales*). 1662.

TASSO, Torquato.

See FRAUNCE, Abraham. *The Countesse of Pembroke's Ivychurch.* 1591. REYNOLDS, John. *Aminta.* 1628.

TERENTIUS, Publius. *Afer.*

See BERNARD, Richard. *Terence in English.* 1598, etc.

KYFFIN, Maurice. *Andria.* 1588.

NEWMAN, Thomas. *The Two First Comedies of Terence.* 1627.

AUTHORS UNKNOWN. *Andria.* n.d.

TROTTE, Nicholas.

HUGHES, Thomas. *The Misfortunes of Arthur.* (*Certain Devices.* 1587.)

WEBSTER, John.

See DEKKER, Thomas. *Northward Ho.* 1607. *Westward Ho.* 1607. *Sir Thomas Wyat.* 1607, etc.

MARSTON, John. *The Malcontent.* 1604.

WILKINS, George.

See DAY, John. *The Travels of Three English Brothers.* 1607.

WILSON, Robert, the Younger. (? – 1600).

See SHAKESPEARIAN PLAYS, Pseudo. *Sir John Oldcastle.* 1600.

YELVERTON, Christopher. (? – ?.)

See GASCOIGNE, George. *Jocasta.* (*Collected Works.*)



II.—INDEX OF PLAYS.

(Where no date follows the author's name the play first appeared in a collected edition.)

- Abraham's Sacrifice. Golding, Arthur. 1577.
Acolastus. Palsgrave, John. 1540.
Adelphi. Bernard, Richard.
Adrasta. Jones, John. 1635.
Agamemnon. Seneca, Lucius Annaeus. 1566.
Aglaura. Suckling, Sir John. 1638.
Alaham. Greville, Fulke.
Albion Knight. Author Unknown. n.d.
Albovine. D'avenant, Sir William. 1629.
Albumazar. Tomkis, Thomas. 1615.
Alchemist, The. Jonson, Benjamin. 1612.
Alexander, Campaspe and Diogenes. Lylly,
John. Campaspe. 1584.
Alexandrian Tragedy, The. Alexander, Wil-
liam.
All Fools. Chapman, George. 1605.
All for Money. Lupton, Thomas. 1578.
All's Lost by Lust. Rowley, William. 1633.
All's Well that Ends Well. Shakespeare,
William.
Alphonsus, Emperor of Germany. Chapman,
George. 1654.
Alphonsus, King of Aragon. Greene, Robert.
1599.
Amends for Ladies. Field, Nathaniel. 1618.
Aminta. Reynolds, John. 1628.
Amorous Phantasm, The. Lower, Sir William.
1660.
Amorous War, The. Mayne, Jasper. 1659.
Amyntas. Randolph, Thomas.
Andria. Bernard, Richard.
Andria. Kyffin, Maurice. 1588.
Andria. Newman, Thomas.
Andria. Author Unknown. n.d.
Antigone. May, Thomas. 1631.
Antipodes, The. Brome, Richard. 1640.
Antiquary, The. Marmion, Shakerley. 1641.
Antonio and Melida. Marston, John. 1602.
Antonio's Revenge. Marston, John. 1602.
Antonius. Sidney, Mary. 1592.
Antony and Cleopatra. Shakespeare, William.
Anything for a Quiet Life. Middleton,
Thomas. 1662.
Apollo Shroving. Hawkins, William. n.d.
Appius and Virginia. Webster, John. 1654.
Appius and Virginia. Author Unknown. 1575.
Arcadia, The. Shirley, James. 1640.
Arden of Feversham. Author Unknown. 1592.
Argalus and Parthenia. Glapthorne, Henry.
1639.
Arraignment of Paris, The. Peele, George.
1584.
Arviragus and Philicia. Carlell, Lodowick.
1639.
As You Like It. Shakespeare, William.
Atheist's Tragedy, The. Tourneur, Cyrill.
1611.
Ball, The. Chapman, George. 1639.
Bartholomew Fair. Jonson, Benjamin.
Bashful Lover, The. Massinger, Philip.
Battle of Alcazar, The. Peele, George. 1594.
Beauty and Good Properties of Women, The.
Author Unknown. n.d.
Beggar's Bush. Beaumont and Fletcher.
Bellamira, her Dream. Killigrew, Thomas.
Bellamira, her Dream, The Second Part of.
Killigrew, Thomas.
Bird in a Cage, The. Shirley, James. 1633.
Birth of Merlin, The. Rowley, William. 1662.
Blind Beggar of Alexandria, The. Chapman,
George. 1598.
Blind Beggar of Bednal Green, The. Day,
John. 1659.
Bloody Banquet, The. Author Unknown.
1620.
Bloody Brother, The. Beaumont and Fletcher.
1639.
Blurt Master Constable. Middleton, Thomas.
1602.

- Bondman, The. Massinger, Philip. 1624.
 Bonduca. Beaumont and Fletcher.
 Brazen Age, The. Heywood, Thomas. 1613.
 Brennoralt. Suckling, Sir John. The Dis-
 contented Colonel. n.d.
 Bride, The. Nabbes, Thomas. 1640.
 Broken Heart, The. Ford, John. 1633.
 Brothers, The. Shirley, James.
 Bussy D'Ambois. Chapman, George. 1607.
 Byron, Charles, Duke of. Chapman, George.
 Conspiracy and Tragedy of Charles Duke
 of Byron. 1608.
- Caesar and Pompey. Chapman, George. 1631.
 Caesar and Pompey. Author Unknown. 1607.
 Cambyses. Preston, Thomas. n.d.
 Campaspe. Lyly, John. 1584.
 Captain, The. Beaumont and Fletcher.
 Cardinal, The. Shirley, James.
 Careless Shepherdess, The. Goffe, Thomas.
 1656.
 Case is Altered, The. Jonson, Benjamin.
 1609.
 Catiline his Conspiracy. Jonson, Benjamin.
 1611.
 Chabot. Chapman, George. 1639.
 Challenge for Beauty, A. Heywood, Thomas.
 1636.
 Chances, The. Beaumont and Fletcher.
 Changeling, The. Middleton, Thomas. 1653.
 Changes. Shirley, James. 1632.
 Chaste Maid in Cheapside, A. Middleton,
 Thomas. 1630.
 Chief Promises of God, The. Bale, John.
 1577.
 Christ Jesus Triumphant. Day, Richard. 1597.
 Christ's Passion. Sandys, George. 1640.
 Christian Turned Turk, A. Daborne, Robert.
 1612.
 Cicilia and Clorinda. Killigrew, Thomas.
 Cicilia and Clorinda, The Second Part of.
 Killigrew, Thomas.
 Cid, The. Rutter, Joseph. 1637.
 Cid, The Second Part of the. Rutter, Joseph.
 1640.
 City Madam, The. Massinger, Philip. 1658.
 City Match, The. Mayne, Jasper. 1639.
 City Night-cap, The. Davenport, Robert. 1661.
 City Wit, The. Brome, Richard.
 Claricilla. Killigrew, Thomas.
 Claudius Tiberius Nero. Author Unknown.
 1607.
 Cleopatra. Daniel, Samuel.
 Cleopatra. May, Thomas. 1639.
- Clyomon and Clamydes, Sir. Author Un-
 known. 1599.
 Cobler's Prophecy, The. Wilson, Robert.
 1594.
 Combat of Love and Friendship, The. Mead,
 Robert. 1654.
 Common Conditions. Author Unknown. n.d.
 Conflict of Conscience, The. Woodes, Na-
 thaniel. 1581.
 Conspiracy, The. Killigrew, Henry. Palan-
 tus and Eudora. 1638.
 Conspiracy and Tragedy of Charles Duke of
 Byron, The. Chapman, George. 1608.
 Constant Maid, The. Shirley, James. 1640.
 Contention between Liberality and Prodigality,
 The. Author Unknown. 1602.
 Contention betwixt the Two Famous Houses
 of York and Lancaster, The First Part of the.
 Author Unknown. 1594.
 Coriolanus. Shakespeare, William.
 Cornelia. Kyd, Thomas. 1594.
 Coronation, The. Beaumont and Fletcher.
 1640.
 Costly Whore, The. Author Unknown. 1633.
 Country Captain, The. Cavendish, William.
 Courageous Turk, The. Goffe, Thomas. 1632.
 Court Beggar, The. Brome, Richard.
 Court Secret, The. Shirley, James.
 Covent Garden. Brome, Richard.
 Covent Garden. Nabbes, Thomas. 1638.
 Coxcomb, The. Beaumont and Fletcher.
 Croesus. Alexander, William.
 Cromwell, Thomas, Lord. Shakespearian
 Plays, Pseudo. 1602.
 Cruel Brother, The. D'avenant, William.
 1630.
 Cruel Debtor, The. Wager, William. n.d.
 Cunning Lovers, The. Brome, Alexander.
 1654.
 Cupid's Revenge. Beaumont and Fletcher.
 1615.
 Cupid's Whirligig. Sharpham, Edward. 1607.
 Cure for a Cuckold, A. Webster, John.
 Custom of the Country, The. Beaumont and
 Fletcher.
 Cutter of Coleman Street. Cowley, Abraham.
 1650.
 Cymbeline. Shakespeare, William.
 Cynthia's Revenge. Stephens, John. 1613.
- Damoiselle, The. Brome, Richard.
 Damon and Pithias. Edwards, Richard. Two
 the most faithfulest Friends Damon and
 Pithias. 1571.

- Darius. Alexander, William. 1603.
 Darius, King. Author Unknown. 1565.
 Death of Robert Earl of Huntington, The. Munday, Anthony. 1601.
 Deserving Favourite, The. Carlell, Lodowick. 1629.
 Devil is an Ass, The. Jonson, Benjamin.
 Devil's Charter, The. Barnes, Barnabe. 1607.
 Devil's Law Case, The. Webster, John. 1623.
 Dido. Marlow, Christopher. 1594.
 Discontented Colonel, The. Suckling, Sir John. n.d.
 Disobedient Child, The. Ingelend, Thomas.
 n.d.
 Distracted State, The. Tatham, John. 1651.
 Distresses, The. D'avenant, Sir William.
 Double Marriage, The. Beaumont and Fletcher.
 Doubtful Heir, The. Shirley, James.
 Downfall of Robert Earl of Huntington, The. Munday, Anthony. 1601.
 Duchess of Malfi, The. Webster, John. 1623.
 Duke of Milan, The. Massinger, Philip. 1623.
 Duke's Mistress, The. Shirley, James. 1638.
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- Mad Lover, The. Beaumont and Fletcher.
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- Magnetic Lady, The. Jonson, Benjamin.
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 1632.
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 1619.
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- Malfi, The Duchess of. Webster, John.
 1623.
- Man's the Master, The. D'avenant, Sir
 William. 1669.
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 1638.
- Mary Magdalene. Wager, Lewis. 1566.
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- Match at Midnight, A. Rowley, William.
 1633.
- Match me in London. Dekker, Thomas.
 1631.
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- Mayor of Quinbrough, The. Middleton,
 Thomas. 1661.
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 1607.
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 1623.
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 George. 1607.
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 Thomas.
- Money is an Ass. Jordan, Thomas. 1668.
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- Monsieur Thomas. Beaumont and Fletcher.
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 Robert. 1639.
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 Philip. 1633.
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 1640.
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 Fletcher.
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 1659.
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- Obstinate Lady, The. Cokayne, Sir Aston. 1657.
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- Orestes. Goffe, Thomas. 1633.
- Orlando Furioso. Greene, Robert. 1594.
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- Palantus and Eudora. Killigrew, Henry. 1638.
- Parasitaster. Marston, John. 1606.
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- Phoenix in her Flames, The. Lower, Sir William. 1639.
- Phormio. Bernard, Richard.
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- Pilgrim, The. Killigrew, Thomas.
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- Queen of Corinth, The. Beaumont and Fletcher.
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- Renegado, The. Massinger, Philip. 1630.
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 Rump, The. Tatham, John. 1660.
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 Sad Shepherd, The. Jonson, Benjamin.
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 Selimus. Greene, Robert. 1594.
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1576.
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1605.
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1567.
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1609.
- True Trojans, The. Fisher, Jasper. 1633.
- Turk, The. Mason, John. 1610.
- Twins, The. Rider, William. 1655.
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Anthony. n.d.
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Robert. 1601.
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Robert. 1609.
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- Unfortunate Mother, The. Nabbes, Thomas.
1640.
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1639.
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1615.
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1607.
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1639.
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1594.
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- Wedding, The. Shirley, James. 1629.
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1607.
- Widow, The. Middleton, Thomas. 1652.
- Widow's Tears, The. Chapman, George.
1612.
- Wild Goose Chase, The. Beaumont and
Fletcher. 1652.
- Wily Beguiled. Author Unknown. 1606.
- Winter's Tale, The. Shakespeare, William.

- Wife for a Month, A. Beaumont and Fletcher.
Wisdom of Doctor Dodypoll, The. Author Unknown. 1600.
Wise Woman of Hogsdon, The. Heywood, Thomas. 1638.
Wit at Several Weapons. Beaumont and Fletcher.
Wit in a Constable. Glapthorne, Henry. 1640.
Wit of a Woman, The. Author Unknown. 1604.
Wit without Money. Beaumont and Fletcher. 1639.
Witch of Edmonton, The. Rowley, William. 1658.
Wits, The. D'avenant, Sir William. 1636.
Witty Fair One, The. Shirley, James. 1633.
Woman Hater, The. Beaumont and Fletcher. 1607.
Woman in the Moon, The. Lyly, John. 1597.
Woman is a Weather-cock, A. Field, Nathaniel. 1612.
Woman Killed with Kindness, A. Heywood, Thomas. 1607.
Woman will have her Will, A. Haughton, William. 1616.
Woman's Prize, The. Beaumont and Fletcher.
Women Beware Women. Middleton, Thomas.
Women Pleased. Beaumont and Fletcher.
Wonder of a Kingdom, The. Dekker, Thomas. 1636.
Wonder of Women, The. Marston, John. 1606.
World and the Child, The. Author Unknown. 1522.
Wounds of Civil War, The. Lodge, Thomas. 1594.
Wyat, Sir Thomas. Dekker, Thomas. 1607.
Yorkshire Tragedy, A. Shakespearian Plays, Pseudo. 1608.
Young Admiral, The. Shirley, James. 1637.
Your Five Gallants. Middleton, Thomas. n.d.
Youth, The Interlude of. Author Unknown. n.d.



A LIST OF
MASQUES, PAGEANTS, &c.

A LIST OF MASQUES, PAGEANTS, &c.

SUPPLEMENTARY TO
A LIST OF ENGLISH PLAYS,

By WALTER WILSON GREG.



LONDON:
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PREFACE.

The present volume is put forward as a supplement to the *List of English Plays* issued in 1900. Besides an essay, in which I have sought to supply an introduction to the study of dramatic bibliography, both historical and technical, with appendices dealing with the antiquities of the subject, the volume includes a list of masques, pageants, entertainments, shows, and all such nondescript pieces as can make any pretence to dramatic form. The two volumes, therefore, together supply a survey of the whole of the English dramatic literature previous to the Civil War, which has come down to us in prints of the sixteenth and seventeenth centuries.

It will be readily imagined that the question as to what should and what should not be included was one which at times presented very considerable difficulties. The object being to illustrate as fully as possible the minor, less thoroughly and less formally, dramatic publications, the occurrence of speeches in character was taken as the test, provided they postulated some sort of scenic accompaniment, even though there was no evidence or even presumption of the piece having been actually represented. Thus mere dialogues, such as the innumerable eclogues, were excluded on the one hand, and the purely spectacular pageants and triumphs on the other. It was not, however, easy always to adhere to a hard and fast rule, and a certain number of exceptional cases had to be decided on their own merits. Three classes of works gave trouble in this respect. First, a certain

number of pageants, etc., included by previous writers on dramatic bibliography, were found to contain nothing dramatic whatever, but to be mere descriptions of shows and triumphs. These have been, as a rule, omitted, though I have, for the sake of completeness, made an exception of one or two of Ben Jonson's entertainments, which strictly do not fulfil the test. Secondly, we find a few genuinely dramatic pieces, of which, however, nothing but the description or 'plot,' with perhaps a song or two is preserved. These, too, since no essential dramatic portion is extant, have been omitted. Lastly, there are certainly a number of poetical dialogues which we know to have been actually recited in character and which are yet entirely devoid of dramatic character. These likewise have been omitted. A few examples of these three classes will be found in a note at the end of this preface; I have made no attempt at giving a complete collection.

The method upon which the titles have been transcribed and arranged in the present list is identical with that previously adopted in compiling the *List of Plays* in the Introduction to which all particulars will be found. The work of transcription was carried out by Mr. H. Littlehales, but in every case in which the original was accessible, I personally collated both transcript and proof with it, and have spared no pains to make the *List* as accurate as possible. I have much pleasure in acknowledging my indebtedness to Mr. R. B. McKerrow, who very kindly assisted in the arduous task of compiling the appendix of early play lists.

I have taken this opportunity of printing a list of *Corrigenda* and *Addenda* to my former volume, which I fear is a rather long one. In excuse I can only state that, as previously explained, the *List of Plays* was not published in the form originally intended, and some confusion occurred through no one person being responsible for the final form, and also, I may

add, that in almost every case it has been left to me to detect the errors in my own work. Two acknowledgments only of a personal nature have I to make in this connection. It is with the greatest pleasure that I record my indebtedness to Professor Schick, who kindly pointed out to me the forgery included among the editions of *Solimon and Perseda*, and to Professor M. W. Sampson, of Indiana University, who has supplied me with various corrections in the transcripts.

Lastly, I wish to offer my thanks to Mr. A. W. Pollard, who has been ever ready with his assistance and advice, and to Mr. C. Sayle for much valuable help on some of the points of bibliography dealt with in the Essay Introductory, especially with regard to the highly important though little studied history of printers' devices.

WALTER WILSON GREG.

PARK LODGE, WIMBLETON PARK,

January, 1902.

NOTE.

The specimens of works excluded from the present list, to which allusion has been made above, are as follows :

(i.) Pageants, etc., included by previous compilers :

The Passage of our most drad Soueraigne Lady Quene Elyzabeth through the citie of London to westminster the daye before her coronacion. *Richard Tottill, 1558.*

[Another edition.] *S. S. for Ione Millington. 1604.*

[Another issue.] *S. S. for Iohn Busby.*

Polyhymnia. Describing, The honourable Triumph at Tylt, before her Maiestie, on the 17. of Nouember last past. [By George Peele.] *Richard Jhones. 1590.*

King Iames his entertainment at Theobalds: With his Welcome to London. By John Sauile. *Thomas Snodham, T. Este.* 1603.

The Time Triumphant, describing the arrival of King Iames into England, and his Coronation at Westminster. [By Gilbert Dugdale.]
R. B. 1604.

The Most royll entertainement of Christiern the fourth, King of Denmarke. By H. R[oberts]. *for H. R. by William Barley,* 1606.

Englands Farewell to Christian the fourth, famous King of Denmarke. By H. Roberts. *for William Welby.* 1606.

The Triumphs Of The Golden Fleece. By A. Mundy. *T. S.* 1623.

Englands Comfort, and Londons Ioy: Expressed in the Entertainment of King Charles. [By John Taylor.] *for Francis Coules.* 1641.

The solempnities & triumphes at the Mariage of the Ladye Marye.
R. Pynson. [1507.]

Jousts of the Months of May and June. [W. de Worde or R. Pynson. 1508.]

The maner of the tryumph at Caleys and Bulleyn. [1532.]

[Another edition.] The second pryntyng. [1532.]

(ii.) Descriptions of dramatic performances :

The Argument of the Pastorall of Florimene, with the Description of the Scenes and Intermedij. *for Thomas Walkley.* 1635.

Masquarade du Ciel: Presented to the Great Queene of the Little World. A Celestiall Map, representing The True Site and Motions of the Heavenly Bodies, through the yeeres 1639, 1640, &c. By J. S[adler]. *R. B. for S. C.* 1640.

Princeps Rhetoricus or Πιλομαχία· y^e Combat of Caps. Drawn forth into Arguments, General and Special. [By John Mason.] *for H. R.* 1648.

(iii.) Dialogues recited in character :

- A Contention betwixt a Wife, a Widow and a Maide. By Sir Iohn Davies. In Davison's *Poetical Rhapsody*, 1608, etc.
- A Dialogue between two Shepherds, Thenot and Piers, in Praise of Astrea. Made by the excellent Lady, the Lady Mary Countess of Pembroke, at the Queen Majesty's being at her home at ——, Anno 15**. In Davison's *Poetical Rhapsody*, 1602, etc.
- A Dialogue betweene two Shephards, vttered in a pastorall shew at Wilton. By Sir Philip Sidney. In the *Arcadia*, 1598, etc.

LIST OF MASQUES, PAGEANTS, &c.

AMERIE, ROBERT. (*A. 1610.*)

Chesters Triumph in Honor of her Prince. As it was performed vpon S. Georges Day 1610. in the foresaid Citie. *for I. B. 1610.*

The name of the author appears at the end.

R. Davies, to whom Hazlitt ascribes the piece, only contributed one poem and the prefatory matter.

B.M. (C. 30. d. 3.) Bodl.

BEAUMONT, FRANCIS, and FLETCHER, JOHN. (1584-1616 and 1597-1625.)

Comedies and Tragedies 1647. Fol.

See *Plays*, p. 3. Contains the masque with head-title at sig. *8 D 2, as follows :

The Maske of the Gentlemen of Grayes-Inne, and the Inner-Temple, Performed before the King in the Banqueting-house at White-hall, at the marriage of the Illustrious Frederick and Elizabeth, Prince and Princesse Palatine of the Rhene. Written by Francis Beaumont Gentleman.

Fifty Comedies and Tragedies. . . . M.D.CLXXIX. Fol.

See *Plays*, p. 4. Contains the masque with head-title similar to above at sig. 3 X 3.

*The Masque of the Inner Temple and Grayes Inne: Grayes Inne and the Inner Temple, presented before his Maiestie, the Queenes Maiestie, the Prince, Count Palatine and the Lady Elizabeth their Highnesses, in the Banqueting house at White-hall on Saturday the twentieth day of Februarie, 1612. *F. K. for George Norton.*

B.M. (C. 34. e. 57.)

[Another issue.] By Francis Beaumont, Gent. *F. K. for George Norton.*

The sheets of the above issued with a different titlepage.

CAMPION, THOMAS. (d. 1619.)

The Discription of a Maske, Presented before the Kinges Maiestie at White-Hall, on Twelfth Night last, in honour of the Lord Hayes, and his Bride,

Daughter and Heire to the Honourable the Lord Dennye, their Marriage hauing been the same Day at Court solemnized. To this by occasion other small Poemes are adioyned. Inuented and set forth by Thomas Campion Doctor of Phisicke. *John Windet for John Brown. 1607.*

An engraving on the verso of titlepage.

The music to the songs is given at the end.

B.M. (C. 21. c. 43.) Bodl.

A Relation of the late royall Entertainment giuen by the Right Honorable the Lord Knowles, at Cawsome-House neere Redding: to our most Gracious Queene, Queene Anne, in her Progresse toward the Bath, vpon the seuen and eight and twentie dayes of Aprill. 1613. Whereunto is annexed the Description, Speeches, and Songs of the Lords Maske, presented in the Banqueting-house on the Mariage night of the High and Mightie, Count Palatine, and the Royally descended the Ladie Elizabeth. Written by Thomas Campion. *for John Budge. 1613.*

The *Lords' Masque* has a separate head-title on sig. C1.

In some copies, as for instance C. 33. e. 7. (8), the author's name appears as "Campion" on the titlepage.

B.M. (C. 21. c. 48. and C. 33. e. 7. (8).) Bodl.

The Description of a Maske : Presented in the Banqueting roome at White-hall, on Saint Stephens night last, At the Mariage of the Right Honourable the Earle of Somerset: And the right noble the Lady Frances Howard. Written by Thomas Campion. Whereunto are annexed diuers choyse Ayres composed for this Maske that may be sung with a single voyce to the Lute or Base-Viall. *E. A. for Laurence Li'sle. 1614.*

This is the *Squires' Masque*. The music is given at the end.

B.M. (C. 34. c. 7.) Bodl.

CAREW, THOMAS. (1598?-1639?)

Poems. By Thomas Carew Esquire. One of the Gentlemen of the Privie-Chamber, and Sewer in Ordinary to His Majesty. *I. D. for Thomas Walkley. 1640. 8vo.*

Contains the masque with separate titlepage at sig. O8, as follows :

Cœlum Britannicum. A Masque at White-Hall in the Banqueting house, on Shrove-Tuesday-night, the 18. of February, 1633. The Inventors, Tho. Carew. Jnigo Iones. for Thomas Walkley. 1640.

B.M. (11623. aaa. 5.) T.C.C.

[Another edition.] The second Edition revised and enlarged. *I. D. for Thomas Walkley.* 1642. 8vo.

Contains the masque with separate titlepage at sig. P2, as before, with imprint dated 1642.

B.M. (1077. b. 25.)

Poems, With a Maske, by Thomas Carew Esq; One of the Gent. of the Privy-Chamber, and Sewer in Ordinary to his late Majestie. The Songs were set in Musick by Mr. Henry Lawes Gent. of the Kings Chappell, and one of his late Majesties Private Musick. The third Edition revised and enlarged. *for H. M. sold by J: Martin.* 1651. 8vo.

Contains the masque with separate titlepage at sig. L7, bearing the imprint: *for Hum. Moseley.* 1651.

B.M. (643. a. 17.) Bodl.

Poems, Songs and Sonnets, Together with a Masque. By Thomas Carew Esq; One of the Gentlemen of the Privy-Chamber, and Sewer in Ordinary to His late Majesty. The Songs set in Musick by Mr. Henry Lawes, Gentleman of the Kings Chappel, and one of His late Majesties Private Musick. The Fourth Edition revised and enlarged. *for Henry Herringman.* 1670. 8vo.

Contains the masque with separate titlepage at sig. M3, bearing the imprint: *In the Savoy, for Henry Herringman,* 1670.

Dyce.

[Another issue.] *for H. Herringman, sold by Hobart Kemp,* 1671. 8vo.

The sheets of the above re-issued with a new titlepage. It is said that in some copies the date of the masque is likewise altered.

B.M. (1076. g. 11.)

The Works of S^r William Davenant K^t 1673.

Vide infra.

*Cœlum Britannicum. A Masque at White-Hall in the Banqueting-house, on Shrove-Tuesday-night, the 18. of February, 1633. *for Thomas Walkley.* 1634.

B.M. (1103. e. 70.) Bodl. U.L.C.

CHAPMAN, GEORGE. (1569-1634.)

The memorable Masque of the two honourable Houses or Innes of Court; the Middle Temple, and Lyncolnes Inne. As it was performed before the

King, at White-hall on Shroue-Munday at night; being the 15. of Febr. 1613. At the princely Celebration of the most royll Nuptials of the Palsgraue, and his thrice graticous Princesse Elizabeth, &c. With a descriptiōn of their whole show, in the manner of their march on horse backe to the Court, from the Master of the Rolls his house: with all their right Noble consorts, and most showfull attendants. Inuented, and fashioned, with the ground, and speciall structure of the whole worke: By our Kingdomes most Artfull and Ingenious Architect Innigo Jones. Supplied, Applied, Digestēd, and written, By Geo. Chapman. *F. K. for George Norton.*

B.M. (C. 34. b.)

[Another edition.] *G. Eld, for George Norton.*

B.M. (C. 34. c. 56.) Bodl. U.L.C.

CHURCHYARDE, THOMAS. (1520?-1604.)

A Discourse of The Queenes Maiesties entertainement in Suffolk and Norffolk: With a description of many things then presently seene. Deuised by Thomas Churchyarde, Gent. with diuers shewes of his own inuention sette out at Norwich: and some rehearsal of hir Highnesse retourne from Progresse. Wherevnto is adioyned a commendation of Sir Humfrey Gilberts ventrous iourney. *Henrie Bynneman.* Partly *B.F.*

B.M. (G. 11,238.) Bodl.

COCKAYNE, SIR ASTON. (1608-1684.)

A Chain of Golden Poems. 1658. 8vo.

See *Plays*, p. 22. This and the subsequent issues contain, with head-title at sig. I 3^v:

A Masque Presented at Brethie in Darbyshire On Twelfth-Night. 1639.

DANIEL, SAMUEL. (1563-1619.)

The Whole Works of Samuel Daniel. 1623.

See *Plays*, p. 26. This and the re-issue of 1635 contain the *Vision* with separate titlepage at sig. 2 O 8, as follows:

The Vision of the Twelue Goddesses, presented in a Maske the eight of January, at Hampton Court. By the Queenes most excellent Maiesty, and her Ladies. By Samuel Daniel. *Nicholas Okes, for Simon Waterson.* 1623.

*[The Vision of the Twelve Goddesses.] The true discription of a Royall Masque. Presented at Hampton Court, vpon Sunday night, being the eight

of Ianuary. 1604. And Personated by the Queenes most Excellent Majestie, attended by Eleuen Ladies of Honour. *Edward Alde.* 1604.

An unauthorised edition of the *Vision*.

B.M. (C. 33. e. 7 (21).) Bodl.

The Vision of the 12. Goddesses, presented in a Maske the 8. of Ianuary, at Hampton Court: By the Queenes most excellent Maiestie, and her Ladies. *T. C. for Simon Waterson.* 1604. 8vo.

The author's name appears at the end of the epistle dedicatory.

Bodl.

The Order and Solemnitie of the Creation of the High and mightie Prince Henrie, Eldest Sonne to our sacred Soueraigne, Prince of Wales, Duke of Cornewall, Earle of Chester, &c. As it was celebrated in the Parliament House, on Munday the fourth of Iunne last past. Together with the Ceremonies of the Knights of the Bath, and other matters of speciall regard, incident to the same. Whereunto is annexed the Royall Maske, presented by the Queene and her Ladies, on Wednesday at night following. *for John Budge.* 1610.

The separate titlepage to the masque at sig. D4 runs:

Tethys Festiuall: or the Queenes Wake. Celebrated at Whitehall, the fifth day of June 1610. Deuised by Samuel Daniel, one of the Groomes of her Maiesties most Honourable priuie Chamber. *for John Budge.* 1610.

B.M. (C. 33. e. 7 (12).) Bodl. U.L.C. Dyce.

D'AVENANT, SIR WILLIAM. (1606-1668.)

The Works of S^r William Davenant K^t 1673.

See *Plays*, p. 27. Contains, among "Poems on several Occasions," at 2 U 4, the *First Day's Entertainment at Rulland House*, at 3 B 4^v the *Temple of Love*, and at 3 D 3 the *Triumphs of the Prince D'Amour*; also at 2 Z 1^v Carew's *Calum Britannicum*, each with head-title only.

The Temple of Love. A Masque. Presented by the Queenes Majesty, and her Ladies, at White-hall on Shrove-Tuesday, 1634. By Inigo Jones, Surveyour of his Majesties Workes; and William Davenant, her Majesties Servant. *for Thomas Walkley.* 1634.

B.M. (C. 21. c. 35 (7).) Bodl.

The Triumphs of the Prince d'Amour. A Masque presented by His Highnesse at His Pallace in the Middle Temple, the 24th of Februarie 1635. *for Richard Meighen. 1635.*

The author's initials appear at the end of the epistle to the reader.

B.M. (C. 33. d. 12.) U.L.C.

Britannia Triumphant: a Masque, Presented at White Hall, by the Kings Majestie and his Lords, on the Sunday after Twelfth-night, 1637. By Inigo Jones Surveyor of his Majesties workes, and William Davenant her Majesties servant. *John Haviland for Thomas Walkley, 1637.*

B.M. (C. 34. c. 57.)

Salmacida Spolia. A Masque. Presented by the King and Queenes Majesties, at White-hall, On Tuesday the 21. day of January 1639. *T. H. for Thomas Walkley. 1639.*

In a note at the end occurs the statement "What was spoken or sung, [was made] by William Davenant, her Majesties Servant."

B.M. (644. d. 65.) Bodl.

The first days Entertainment at Rutland-House, By Declamations and Musick: After the manner of the Ancients. By S^r W. D. *J. M. for H. Herringman. 1657. 8vo.*

B.M. (E. 1648 (2), dated by Thomason, "Nov. 22. 1656.") Bodl.

*The Cruelty of the Spaniards in Peru. Exprest by Instrumentall and Vocall Musick, and by Art of Perspective in Scenes, &c. Represented daily at the Cockpit in Drury-Lane At Three after noone punctually. *for Henry Herringman. 1658.*

Afterwards formed part of the *Playhouse to Let.* (See *Plays*, p. 27.)

B.M. (644. d. 69.) Bodl.

*The History of S^r Francis Drake. Exprest by Instrumentall and Vocall Musick, and by Art of Perspective in Scenes, &c. The First Part. Represented daily at the Cockpit in Drury-Lane at Three Afternoon Punctually. *for Henry Herringman. 1659.*

Afterwards formed part of the *Playhouse to Let.* (See *Plays*, p. 27.)

B.M. (644. d. 70.) Bodl.

DAY, JOHN. (*A. 1606.*)

The Parliament of Bees, With their proper Characters. Or A Bee-hive furnisht with twelve Honeycombes, as Pleasant as Profitable. Being an

Allegoricall description of the actions of good and bad men in these our daies. By John Daye, Sometimes Student of Caius Colledge in Cambridge. for William Lee. 1641.

With woodcut facing title.

B.M. (C. 34. c. 21.)

DEKKER, THOMAS. (1570?-1641?)

The magnificent Entertainment: Giuen to King Iames, Queene Anne his wife, and Henry Frederick the Prince, vpon the day of his Maiesties Tryumphant Passage (from the Tower) through the Honourable Citie (and Chamber) of London, being the 15. of March. 1603. As well by the English as by the Strangers: With the speeches and Songes, deliuere in the seuerall Pageants. Tho. Dekker. *T. C. for Tho. Man the yonger.* 1604.

One of the speeches was written by Middleton.

B.M. (C. 24. c. 23.) Bodl. Dyce.

[Another edition.] *Edinburgh, Thomas Finlason. 1604. with Licence.*

B.M. (C. 33. d.).

The Whole Magnifycent Entertainment: Giuen to King James, Queene Anne his wife, and Henry Frederick the Prince; vpon the day of his Majesties Tryumphant Passage (from the Tower) through his Honorable Citie (and Chamber) of London, the 15. of March. 1603. Aswell by the English, as by the Strangers, with the speeches and Songs, deliuere in the seuerall Pageants. And those speeches that before were publish't in Latin, now newly set forthe in English. Tho. Dekker. *E. Allde for Tho. Man the yonger.* 1604.

Bodl. T.C.C.

Troia-Noua Triumphans. London Triumphing, or, The Solemne, Magnificent, and Memorable Receiuing of that worthy Gentleman, Sir John Swinerton Knight, into the City of London, after his Returne from taking the Oath of Maioralty at Westminster, on the Morrow next after Simon and Iudes day, being the 29. of October. 1612. All the Showes, Pageants, Chariots of Triumph, with other Deuices, (both on the Water and Land) here fully expressed. By Thomas Dekker. *Nicholas Okes, sold by John Wright.* 1612.

B.M. (C. 33. e. 7. (17).) Bodl.

Britannia's Honor: Brightly Shining in seuerall Magnificent Shewes or Pageants, to Celebrate the Solemnity of the Right Honorable Richard

Deane, At his Inauguration into the Majoralty of the Honourable City of London, on Wednesday, October the 29th. 1628. At the particular Cost, and Charges of the Right Worshipfull, Worthy, and Ancient Society of Skinners. Inuented by Tho. Dekker. *Nicholas Okes and Iohn Norton, 1628.*

B.M. (C. 33. e. 7. (10.))

London's Tempe, or, The Feild of Happines. In which Feild are planted seuerall Trees of magnificence, State and Bewty, to celebrate the Solemnyt of the Right Honorable James Campebell, at his Inauguration into the Honorable Office of Praetorship, or Maioralty of London, on Thursday the 29. of October, 1629. All the particular Inuentions for the Pageants, Showes of Triumph, both by Water and Land, being here fully set downe. At the sole Cost, and liberall Charges of the Right worshipful Society of Ironmongers. Written by Thomas Dekker.

Devon. Rowfant.

GARTER, BERNARD. (fl. 1570.)

The Joyfull Receyuing of the Queenes most excellent Maiestie into hir Highnesse Citie of Norwich: The things done in the time of hir abode there: and the dolor of the Citie at hir departure. Wherein are set downe diuers Orations in Latine, pronounced to hir Highnesse by Sir Robert Wood Knight, now Maior of the same Citie, and others: and certaine also deliuered to hir Maiestie in writing: euery of the turned into English. *Henrie Bynneman.* Partly **B.L.**

The author's, or rather compiler's, abbreviated name, "Ber. Gar." occurs in the Dedication. It was, however, partly written by Henry Goldingham.

B.M. (C. 33. e. 7. (2) (impf.). Bodl.

GASCOIGNE, GEORGE. (1525?-1577.)

A Hundreth sundrie Flowres [n.d.]

See *Plays*, p. 39. The "deuise of a maske for the right honorable Viscount Mortacute" occurs at sig. 2A3^v.

The Posies of George Gascoigne Esquire [1575].

See *Plays*, p. 40. The *Device of a Masque* occurs at sig. C6.

The Whole woorkes of George Gascoigne Esquyre . . . 1587.

See *Plays*, p. 40. The *Device of a Masque* occurs at sig. C6., and the *Princely Pleasures at Kenelworth* at sig A1 (fourth register).

*The Princelye pleasures, at the Courte at Kenelwoorth. That is to saye. The Copies of all such verses Proses, or Poeticall inuentions, and other Deuices of pleasure, as were there deuised, and presented by sundry Gentle men, before the Quenes Maiestie: In the yeare 1575. *Richard Ihones.* 1576. 8vo.

Haz. H. 222. Also facsimile reprint of titlepage in Hazlitt's edition of Gascoigne in the Roxburgh Library, 1870, from a tracing by Halliwell-Phillipps. The only known copy was sold in the Farmer sale in 1798, and ultimately found its way to the Midland Institute. (Haz. I. 179). It was presumably burnt in the fire at the Shakespear Library at Birmingham. (Haz. II. 695).

*[The Queenes Majesties Entertainement at Woodstock.] [Colophon :] for Thomas Cadman. 1585.

Imperfect, wanting sig. A; Hermits Tale of Contarenus and Caudina, by Gascoigne, B-B₃; Play, on same subject, probably also by Gascoigne, C₃-G₃. The only copy known.

Rowfant.

GOLDWELL, HENRY. (fl. 1580.)

A briefe declaratiō of the shews, deuices, speeches, and inuentions, done & performed before the Queenes Maiestie, & the French Ambassadours, at the most valiaunt and worthye Triumph, attempted and executed on the Munday and Tuesday in Whitson weeke last, Anno 1581. Collected, gathered, penned & published, by Henry Goldwel, Gen. Robert Waldegrave. 8vo. partly *B.L.*

B.M. (C. 33. a. 4).

HEYWOOD, THOMAS. (1575?–1650?)

Pleasant Dialogues and Dramma's, selected out of Lucian, Erasmus, Textor, Ovid, &c. With sundry Emblems extracted from the most elegant Iacobus Catsius. As also certaine Elegies, Epitaphs, and Epithalamions or Nuptiall Songs; Anagrams and Acrosticks; With divers Speeches (upon several occasions) spoken to their most Excellent Majesties, King Charles, and Queene Mary. With other Fancies translated from Beza, Bucanan, and sundry Italian Poets. By Tho. Heywood. *R. O. for R. H. sold by Thomas Slater* 1637. 8vo.

The last three of the dialogues alone are dramatic, viz. *Jupiter and Io* at sig. L6, *Apollo and Daphne* at N1, and *Amphirissa, the forsaken Shepherdess*, or *Pelopaea and Alope* at N8^v.

B.M. (1076. i. 29.) Bodl. U.L.C. T.C.C.

Londons Ius Honorarium. Exprest in sundry Triumphs, pagiants, and shews, At the Initiation or Entrance of the Right Honourable George Whitmore, into the Maioralty of the famous and farre renowned City of London. All the charge and expence of the laborious projects and obiects both by Water and Land, being the sole vndertaking of the Right Worshipfull, the Society of the Habberdasher. [Woodcut] *Nicholas Okes.* 1631.

The author's name appears at the end of two epistles dedicatory. On the titlepage is a woodcut of the Haberdashers' arms.

Bodl.

Londini Artium et Scientiarum Scaturgio. Londons Fountain of Arts and Sciences; exprest in sundrie Triumpthes, Pageants and Shews, at the Initiation of the Right Honorable Nich. Raynton, in the Majoralty of the famous and far-renowned City of London. All the Charge and Expense of the Laborious Projects, both by Sea and Land, being the sole Undertaking and Charge of the Right Worshipfull Company of Haberdashers. Written by Thomas Heywood. 1632.

Haz. H. 272.

Londini Emporia, or Londons Mercatura: exprest in sundry triumphs, pageants, and showes, at the inauguration of the Right Honorable Ralph Freeman into the Maioralty of the famous and farre-renowned city London. All the charge and expense of the laborious projects, both by water and land being the sole undertaking of the Right Worshipfull Company of the Cloath-workers. Written by Thomas Heywood. *Nicholas Okes.* 1633.

Haz. H. 272.

Londini Sinus Salutis, or, Londons Harbour of Health, and Happinesse. Epressed [*sic*] in sundry Triumphs, Pageants, and Showes; at the Initiation of the Right Honorable, Christopher Clethrowe, Into the Maioralty of the farre Renowned City London. All the Charges and Expences of this present Ovation; being the sole undertaking of the Right Worshipfull Company of the Ironmongers. The 29. of October. Anno Salutis. 1635. Written by Thomas Heywood. *Robert Raworth.* 1635. 8vo.

The copy in the Bright sale of 1845 (Haz. H. 273), though stated to be in 4to, was no doubt in reality of the same edition. There is a woodcut of the Ironmongers' arms on the verso of the titlepage.

Dyce.

Londini Speculum: or, Londons Mirror, Exprest in sundry Triumphs, Pageants, and Showes, at the Initiation of the right Honorable Richard Fenn, into the Maioralty of the Famous and farre renowned City London.

All the Charge and Expence of these laborious projects both by Water and Land, being the sole undertaking of the Right Worshipful Company of Habberdashes. Written by Tho. Heywood. [Woodcut.]
I. Okes. 1637.

A woodcut of the Haberdashers' arms appears on the titlepage.
 Bodl.

Porta pietatis, or, The Port or Harbour of Piety. Exprest in sundry Triumphes, Pageants, and Showes, at the Initiation of the Right Honourable Sir Maurice Abbot Knight, into the Majoralty of the famous and farre renowned City London. All the charge and expence of the laborious Projects both by water and Land, being the sole undertaking of the Right Worshipfull Company of the Drapers. Written by Thomas Heywood.
I. Okes. 1638.

B.M. (113. l. 10.) Bodl.

Londini Status Pacatus: or, Londons Peaceable Estate. Exprest in sundry Triumphs, Pageants, and Shewes, at the Innitiation of the right Honourable Henry Garway, into the Majoralty of the Famous and farre Renowned City London. All the Charge and Expence, of the laborious Projects both by Water and Land, being the sole undertakings of the Right Worshipfull Society of Drapers. Written by Thomas Heywood.
John Okes. 1639.

B.M. (C. 30. d. 12.) Bodl.

JONSON, BENJAMIN. (1573?-1637.)

The Workes of Beniamin Jonson 1616.

See *Plays*, p. 55. Contains at sig. 4B and following, these masques (Gifford's titles are added in brackets):

Part of the Kings Entertainment in passing to his Coronation.

A Particular Entertainment of the Queene and Prince their Highnesse at Althrope, at The Right Honourable the Lord Spencers, on Satturday being the 25. of June 1603.
 [*The Satyr.*]

These two have separate titlepages with the imprint: *London, M.DC.XVI.*

A Priuate Entertainment of the King and Queene, on May-day in the Morning, At Sir William Cornwalleis his house, at High-gate. 1604.
 [*The Penates.*]

The entertainment of the two Kings of Great Brittaine and Denmarke at Theobalds, July 24. 1606.

An Entertainment of King Iames and Queene Anne, at Theobalds,
22. of May, 1607.

These have only head-titles.

Masques at Court. *London, M.DC.XVI.*

Separate titlepage to the following masques, each of which has head title only :

The Queenes Masques. The first, of Blacknesse: Personated at the Court, at White-Hall, on the Twelu'th night, 1605.

The Second Masque. Which was of Beautie; Was presented in the same Court, at White-Hall, on the Sunday night after the Twelfth Night. 1608.

Hymenæi, or The solemnities of Masque and Barriers at a Marriage.

The Description of the Masque. With the Nuptiall songs. At the Lord Vicount Hadingtons marriage at Court. On the Shroue-tuesday at night. 1608. [*The Hue and Cry after Cupid.*]

The Masque of Queenes, At White-Hall. Febr. 2. 1609.

The Speeches at Prince Henries Barriers.

Oberon, the Faery Prince. A Masque of Prince Henries.

A Masque of her Maiesties. Love freed from Ignorance and Folly.

Love Restored, In a Masque at Court.

A Challenge at Tilt, at a Marriage.

The Irish Masque at Court.

Mercury Vindicated from the Alchemists at Court.

The Golden Age Restor'd. In a Maske at Cour^t, 1615.

The Workes of Benjamin Jonson 1640.

See *Plays*, p. 55. Contains, at sig. F4 (second register) and following, the same masques as above, with following variations :—

All separate title pages, as above, have imprint : *London, Printed by Richard Bishop, M.DC.XL.*

Love Freed from Ignorance and Folly. A Masque of Her Maiesties.

The Workes of Benjamin Jonson. The second volume 1640.

See *Plays*, p. 55–6. Contains at sig. B (third register) and following, these masques (Gifford's titles in brackets as before) :

Christmas, his Masque; as it was Presented at Court. 1616.
Head-title only.

A Masque Presented in the House of the Right Honorable the Lord Haye. . . .
On Saturday the 22. of February, 1617.

This has a separate titlepage without imprint, but dated 1617. It was entitled *Lovers made Men* in the separate edition of that date, while Gifford named it the *Masque of Lethe*.

The Vision of Delight Presented at Court in Christmas, 1617.

Pleasure reconciled to Virtue. A Masque. As it was Presented at Court before King Iames. 1619.

For the Honour of Wales.

Newes from the new World Discover'd in the Moone. A Masque, as it was Presented at Court before King James. 1620.
These have head-titles only.

A Masque of the Metamorphos'd Gypsies. As it was thrice Presented to King James. First, at Burleigh on the Hill. Next, at Belvoyr. And lastly, at Windsor. August, 1621.
With separate title page without imprint.

The Masque of Augures. With the several Antimasques Presented on Twelfe-night, 1622.

Time Vindicated to himselfe, and to his Honors. In the presentation at Court on Twelfth night. 1623.

Neptunes Triumph for the Returne of Albion. Celebrated in a Masque At the Court on the Twelfth night. 1624.

Pans Anniversarie; or, the Shepherds Holy-day . . . As it was presented at Court before King James. 1625.

The Masque of Owles at Kenelworth . . . 1626.

The Fortunate Isles, and their Vnion. Celebrated in a Masque Design'd for the Court, on the Twelfth night. 1626.

Loves Triumph through Callipolis. Performed in a Masque at Court. 1630.

Chloridria. Rites to Chloris and her Nymphs. Personated in a Masque at Court. . . . At Shrove-tide. 1630.

These have head titles only.

At sig 2N4 (third register) in the section entitled *Underwood*, we further find, with head titles only:

The Kings Entertainment at Welbeck in Nottingham-shire, A house of the Right Honourable, William Earle of Newcastle, . . . &c. At his going into Scotland. 1633.
[*Love's Welcome at Welbeck.*]

Loves Wel-come. The King and Queenes Entertainment at Bolsover: at The Earle of Newcastles, The thirtieth of July, 1634.
[*Love's Welcome at Bolsover.*]

The Works of Ben Jonson . . . MDCXCII.

See *Plays*, p. 56. Contains, at sig. 2Q4^v and following, the masques as in folio 1640, vol. I; at sig. 4F the two masques from *Underwood* and at sig. 4G1^v the other masques, as in folio 1640, vol. II, but with no separate titlepages.

B. Jon: his part of King James his Royall and Magnificent Entertainement through his Honorable Cittie of London, Thurseday the 15. of March. 1603. So much as was presented in the first and last of their Triumphall Arch's. With his speach made to the last Presentation, in the Strand, erected by the inhabitants of the Dutchy, and Westminster. Also, a briefe

Panegyre of his Maiesties first and well auspicated entrance to his high Court of Parliament, on Monday, the 19. of the same Moneth. With other Additions. *V. S. for Edward Blount, 1604.*

Also contains with separate signatures, pagination and half-title, as follows :

A particular Entertainment of the Queene and Prince their Highnesse to Althrope, at the Right Honourable the Lord Spencers, on Saterday being the 25. of Iune 1603, as they came first into the Kingdome ; being written by the same Author, and not before published.

B.M. (C. 39. d. 1.) Bodl. U.L.C. (impf.) T.C.C.

Q. Horatius Flaccus : His Art of Poetry. Englished by Ben: Jonson. With other Workes of the Author, never Printed before. *J. Okes, for John Benson. 1640. 12mo.*

With engraved title signed W. M., containing bust, facing titlepage. Of this there are two states, distinguished by the imprint, one reading *for John Benson,* the other *for John Benson sold by W. Ley.* Among the undermentioned copies the short imprint is found in one of those in the Bodleian only.

Among the "other Workes" is the *Masque of Gipsies* with separate title page on C 10.

The Masque of the Gypsies. Written by Ben: Jonson. *J. Okes, for J. Benson, 1640.* Copies of both are in the Bodl.

B.M. (1068. f. 7.) Bodl. (2 copies.) U.L.C. (impf.) Dyce.

The Characters of Two royall Masques. The one of Blacknesse, The other of Beautie. personated By the most magnificent of Queenes Anne Queene of great Britaine, &c. With her honorable Ladyes, 1605. and 1608. at White-hall : and Inuented by Ben: Ionson. *for Thomas Thorp.*

Some copies (e.g. U.L.C. and Bodl.) read "White-Hall," the one letter alone apparently being altered. The Masque of Beauty begins with head-title at sig. C2^v.

B.M. (C. 21. c. 56.) Bodl. U.L.C.

Hymenaei: or The Solemnities of Masque, and Barriers, Magnificently performed on the eleventh, [sic] and twelfth Nights, from Christmas ; At Court : To the auspicious celebrating of the Marriage-vnion, betweene Robert, Earle of Essex, and the Lady Frances, second Daughter to the most noble Earle of Suffolke. By Ben: Ionson. *Valentine Sims for Thomas Thorp. 1606.*

B.M. (C. 34. d. 3.) Bodl.

The Masque of Queenes Celebrated From the House of Fame : By the most absolute in all State, And Titles. Anne Queene of Great Britaine, &c. With her Honourable Ladies. At White Hall, Febr. 2. 1609. Written by Ben: Ionson. *N. Okes for R. Bonian and H. Wally. 1609.*

B.M. (C. 28. g. 5.). Bodl.

*Louers made Men. A Masque Presented in the House of the Right Honorable The Lord Haye. By diuers of noble qualitie, his friends. For the entartayntment of Monsieur le Baron de Tour, extraordinarie Ambassador for the French King. On Saterday the 22. of February. 1617.

1617.

Bodl.

Loues Triumph through Callipolis. Performed in a Masque at Court 1630. By his Maiestie with the Lords, and Gentlemen assisting. The Inuentors. Ben. Ionson. Jnigo Iones. *I. N. for Thomas Walkley.* 1630.

B.M. (644. b. 59.) Bodl.

The Masque of Augures. With the seueral Antimasques. Presented on Twelfe night. 1621.

The author's initials appear at the end.

B.M. (C. 39. c. 34.). Bodl.

*Chloridia. Rites to Chloris and her Nymphs. Personated in a Masque, at Court. By the Queenes Maiesty And her ladies. At Shroue-tide. 1630. *for Thomas Walkley.*

B.M. (C. 34. c. 58.) Bodl.

*The Fortunate Isles and their Vnion. celebrated in a Masque design'd for the Court, on the Twelfth night. 1624.

B.M. (C. 33. e. 7. (4)). Bodl.

The Description of the Masque. With the Nuptiall Songs. Celebrating the happy Marriage of Iohn, Lord Ramsey, Viscount Hadington, with the Lady Elizabeth Ratcliffe, Daughter to the right Honor: Robert, Earle of Sussex. At Court On the Shroue-Tuesday at night. 1608. Deuised by Ben : Ionson.

B.M. (C. 34. d. 4.) U.L.C. (impf.)

*Neptunes Triumph for the retурне of Albion, celebrated in a Masque at the Court on the Twelfth night 1623.

B.M. (644. b. 57. impf.) Bodl.

MIDDLETON, THOMAS. (1570-1627.)

The Triumphs of Truth. A Solemnity vnparralleld for Cost, Art, and Magnificence, at the Confirmation and Establishment of that Worthy and true Nobly-minded Gentleman, Sir Thomas Middleton, Knight; in the Honourable Office of his Maiesties Lieutenant, the Lord Maior of the thrice

Famous City of London. Taking Beginning at his Lord-ships going, and proceeding after his Returne from receiuing the Oath of Maioralty at West-minster, on the Morrow next after Simon and Iudes day, October 29. 1613. All the Showes, Pageants, Chariots; Morning, Noone, and Night-Triumphes. Directed, Written, and redeem'd into Forme, from the Ignorance of some former times, and their Common Writer, By Thomas Middleton. *Nicholas Okes.* 1613.

With the music at the end.

B.M. (C. 33. e.)

[Re-issue.] By Thomas Middleton. Shewing also his Lordships Entertainment vpon Michaelmas day last, being the day of his Election, at that most Famous and Admired Worke of the Running Streme, from Amwell-Head into the Cesterne at Islington, being the sole Cost, Industry and Invention of the Worthy M^r Hugh Middleton of London, Gold-smith. *Nicholas Okes.* 1613.

A re-issue of the sheets of the above with new title page and additional matter at the end, and with separate title-page as follows:

The Manner of his Lordships Entertainment on Michaelmas day last, being the day of his Honorable Election, together with the worthy Sir Iohn Swinarton, Knight, then Lord Maior, the Learned and Iudicious, Sir Henry Montague, Maister Recorder, and many of the Right Worshipfull the Aldermen of the City of London. At that most Famous and Admired Worke of the Running Streme from Amwell Head, into the Cesterne neere Islington, being the sole Invention, Cost, and Industry of that Worthy Maister Hugh Middleton, of London Goldsmith, for the generall good of the City. By T. M. *Nicholas Okes.* 1613.

B.M. (C. 33. e.) Bodl.

Ciuitatis Amor. The Cities Loue. An entertainement by water, at Chelsey, and White-hall. At the ioyfull receiuing of that Illustrious Hope of Great Britaine, the High and Mighty Charles, To bee created Prince of Wales, Duke of Cornwall, Earle of Chester, &c. Together with the Ample Order and Solemnity of his Highnesse creation, as it was celebrated in his Maiesties Palace of White-hall on Monday, the fourth of Nouember. 1616. As also the Ceremonies of that Ancient and Honourable Order of the Knights of the Bath; And all the Triumphs showne in honour of his Royall Creation. *Nicholas Okes for Thomas Archer.* 1616.

The author's name appears at the end of the "Entertainment," at sig. B2.

B.M. (C. 33. d. 10.)

The Tryumphs of Honor and Industry. A Solemnity performed through the City, at the Confirmation and establishment of the Right Honorable, George Bowles, In the Office of his Maiesties Lieutenant, the Lord Mayor of the famous City of London. Taking beginning at his Lordships going,

and proceeding after his Returne from receiuing the Oath of Maioralty at Westminster, on the morrow next after Simon and Iudes day October 29. 1617. *Nicholas Okes.* 1617.

The author's initials appear at the end of the epistle dedicatory.

B.M. (11773. c. 6, titlepage mutilated.) Devon.

The Inner-Temple Masque. Or Masque of Heroes. Presented (as an Entertainement for many worthy Ladies:) By Gentlemen of the same Ancient and Noble House. Tho. Middleton. *for John Browne.* 1619.

B.M. (C. 34. d. 39.) Bodl.

The Triumphs of Loue and Antiquity. An Honourable Solemnitie performed through the Citie, at the confirmation and establishment of the Right Honourable Sir William Cockayn, Knight, in the office of his Maiesties Lieutenant, the Lord Maior of the Famous Citie of London: Taking beginning in the morning at his Lordships going, and perfecting it selfe after his returne from receiuing the oath of Maioralty at Westminster, on the morrow after Symon and Iudes Day, October 29. 1619. By Tho: Middleton. Gent. *Nicholas Okes.* 1619.

B.M. (C. 34. d. 43.) Bodl.

A Courtly Masque: the Deuice Called The World tost at Tennis. As it hath beene diuers times Presented to the Contentment of many Noble and Worthy Spectators, By the Prince his Seruants. Inuented, and set downe, By Tho: Middleton & William Rowley Gent. *George Purslowe, sold by Edward Wright.* 1620.

B.M. (11773. b. 6.) Bodl.

[Another issue] [Woodcut]. *George Purslowe, sold by Edward Wright.* 1620.

The sheets of the above with the titlepage reset.

B.M. (C. 34. d. 45. imprint cut.)

The Sunne in Aries. A noble Solemnytie performed through the Citie, at the sole cost and charges of the Honourable and ancient Fraternity of Drapers, at the confirmation and establishment of their most Worthy Brother the Right Honourable, Edward Barkham, in the high Office of his Maiesties Lieutenant, the Lord Maior of the famous Citie of London. Taking beginning at his Lordships going, and perfecting it selfe after his returne from receiuing the Oath of Maioralty at Westminster, on the morrow after Simon Iudes day, being the 29. of October. 1621. By Tho. Middleton. Gent. *Ed. All-de, for H. G.* 1621.

B.M. (C. 33. e. 7. (18).)

Honorable Entertainments, Compos'de for the Seruice of this Noble Citie.
Some of which were fashion'd for the Entertainment of the Lords of his
Maiesties most Honorable Priuie Councell, vpon the Occasion of their late
Royall Employment. Inuented by Thomas Middleton. G. E. 1621. 8vo.

Haz. IV. 68. (Sotheby's March 19. 1888. No. 114.)

The Triumphs of Honor and Virtue. A Noble Solemnity, performed through
the City, at the sole Cost and Charges of the Honorable Fraternity of
Grocers, at the Confirmation and Establishment of their most worthy
Brother, the Right Honorable Peter Proby, in the high Office of his
Majesty's Lieutenant, Lord Mayor and Chancellor of the famous City of
London. Taking beginning at his Lordship's going, and perfecting it self
after His return from receiving the Oath of Mayoralty at Westminster, on
the Morrow after Simon and Judes Day, being the 29 of October, 1622.
By Tho. Middleton, Gent. *Nicholas Okes.* 1622.

Reprinted in the *Shakespeare Society Papers* (1845) from a copy in the possession of
J. L. Pearson.

B.M. (C. 33. e. 7. (13), wanting sig. A.)

The Triumphs of Integrity. A Noble Solemnity, performed through the
City, at the sole Cost and Charges of the Honorable Fraternity of Drapers,
at the Confirmation and Establishment of their most worthy Brother, the
Right Honorable, Martyn Lumley, in the high Office of his Maiesties
Lieutenant, Lord Maior and Chancellor of the famous City of London.
Taking beginning at his Lordships going, and perfecting it selfe after His
Returne from receiuing the Oath of Maioralty at Westminster, on the
Morrow after Simon and Judes Day, being the 29. of October. 1623. By
Tho. Middleton Gent. *Nicholas Okes.* 1623.

Devon. (Haz. H. 394.)

The Triumphs of Health and Prosperity. A noble Solemnity performed
through the City, at the sole Cost and Charges of the Honorable Fraternity
of Drapers, at the Inauguration of their most Worthy Brother, The Right
Honorable, Cuthbert Hacket, Lord Major of the Famous City of London.
By Tho. Middleton Gent. [Woodcut.] *Nicholas Okes.* MDCXXVI.

With a woodcut of the Drapers' arms on the titlepage.

Guildhall Library.

MILTON, JOHN. (1608-1674.)

Poems of Mr. John Milton, both English and Latin, Compos'd at several
times. Printed by his true Copies. The Songs were set in Musick by
Mr. Henry Lawes Gentleman of the Kings Chappel, and one of His

Maiesties Private Musick. Printed and publish'd according to order.
Ruth Raworth for Humphrey Moseley. 1645. 8vo.

With an engraved portrait signed W. M. facing the titlepage.
 Contains *Arcades*, with head-title at sig. D₂, and *Comus* with separate titlepage at E₂:

A Mask Of the same Author Presented At Ludlow-Castle, 1634. Before The Earl
 of Bridgewater, Then President of Wales. *Anno Dom. 1645.*

B.M. (E. 1126. dated by Thomason "Jan: 2^d.")

Poems, &c. upon Several Occasions. By Mr. John Milton: Both English
 and Latin, &c. Composed at several times. With a small Tractate of
 Education To Mr. Hartlib. *for Tho. Dring at the Blew Anchor.* 1673.
 8vo.

Contains *Arcades* and *Comus* with head titles at sigs. E₃^v & F₂^v.

B.M. (1076. f. 19.) Bodl. U.L.C.

[Another issue.] *for Tho. Dring at the White Lion.* 1673. 8vo.

The imprint alone differs.

B.M. (684. d. 34.) Bodl.

The Poetical Works of Mr. John Milton. Containing, Paradise Lost,
 Paradise Regain'd, Sampson Agonistes, and his Poems on several Occasions.
 Together with Explanatory Notes on each Book of the Paradise
 Lost, and a Table never before Printed. *for Jacob Tonson, M DC XC V.*
 Fol.

Five parts, each with separate signatures, pagination and titlepages, preceded by a
 general titlepage and engraved portrait by R. White. The fourth part has the
 following titlepage:—

Poems upon Several Occasions. Compos'd at several times. By Mr. John Milton.
 The Third Edition. *for Jacob Tonson.* 1695.

Comus and *Arcades* begin at sig. C₁^v and †D₂^v respectively. The B.M. copy is
 on L.P.

B.M. (11,607. k. 5.) U.L.C.

*A Maske Presented At Ludlow Castle, 1634: On Michaelmasse night, before
 the Right Honorable, Iohn Earle of Bridgewater, Viscount Brackley, Lord
 Praesident of Wales, And one of His Maiesties most honorable Privie
 Counsell. *for Humphrey Robinson.* 1637.

The dedication is signed by the composer, "H. Lawes."

B.M. (C. 34. d. 46.) Bodl. T.C.C.

MUNDAY, ANTHONY. (1553-1633.)

Chruso-thriambos. The Triumphes of Golde. At the Inauguration of Sir James Pemberton, Knight, in the Dignity of Lord Maior of London: On Tuesday, the 29. of October. 1611. Performed in the harty loue, and at the charges of the Right Worshipfull, Worthy, and Ancient Company of Gold-Smithes. Devised and Written by A. M. Cittizen and Draper of London. *William Iaggard. 1611.*

T.C.C. Devon.

Himatia-Poleos. The Triumphs of olde Draperie, or the rich Cloathing of England. Performed in affection, and at the charges of the right Worthie and first honoured Companie of Drapers: at the enstalment of S^r. Thomas Hayes Knight, in the high office of Lord Maior of London, on Satturday, being the 29. day of October. 1614. Devised and written by A. M. Citizen and Draper of London. *Edward Alld. 1614.*

B.M. (C. 33. e. 7 (22).)

Metropolis Coronata, The Triumphes of Ancient Drapery: or, Rich Cloathing of England, in a second Yeeres performance. In Honour of the aduancement of Sir Iohn Iolles, Knight, to the high Office of Lord Maior of London, and taking his Oath for the same authoritie, on Monday, being the 30. day of October. 1615. Performed in heartie affection to him, and at the bountifull charges of his worthy Brethren the truely Honourable Society of Drapers, the first that receiued such Dignitie in this Citie. Devised, and written, by A. M. Citizen, and Draper of London. *George Purslowe. 1615.*

B.M. (C. 33. e. 7. (7).) Bodl.

Chrysanaleia: The Golden Fishing: Or, Honour of Fishmongers. Applauding the aduancement of M^r. Iohn Leman, Alderman, to the dignitie of Lord Maior of London. Taking his Oath in the same authority at Westminster, on Tuesday, being the 29. day of October. 1616. Performed in hearty loue to him, and at the charges of his worthy Brethren, the ancient, and right Worshipfull Company of Fishmongers. Devised and written by A. M. Citizen and Draper of London. *George Purslowe. 1616.*

The author's name appears in full at the end of the epistle dedicatory.

B.M. (C. 33. e. 7. (14).) Bodl.

Sidero-Thriambos. Or Steele and Iron Triumphing. Applauding the aduancement of Sir Sebastian Haruey, Knight, to the dignitie of Lord Maior of London. Taking his oath in the same authoritie at Westminster, on Thursday, being the 29. day of October. 1618. Performed in hearty

loue to him, and at the charges of his kinde Brethren, the right Worshipfull Company of Ironmongers. Deuised and written by A. M. Citizen and Draper of London. *Nicholas Okes.* 1618. Partly **B.L.**

B.M. (C. 33. e. 7. (20).)

[Running title :] Camp-bell, or The Ironmongers Faire Field.

The only known copy wants sig. A. It belongs to 1609.

B.M. (C. 33. e. 7. (23). impf.)

The Triumphes of re-vnited Britania. Performed at the cost and charges of the Right Worship: Company of the Merchant-Taylors, in honor of Sir Leonard Holliday kni: to solemnize his entrance as Lorde Mayor of the City of London, on Tuesday the 29. of October. 1605. Deuised and Written by A. Mundy, Cittizen and Draper of London. *W. Jaggard.*

B.M. (C. 33. e. 7 (3), impf.). Bodl.

NABBES, THOMAS. (1605—1641 ?)

Plays, Masques, Epigrams, Elegies, and Epithalamiums 1639.

See Addenda to *Plays*, p. cxxvii. The collection contains the separate issue of 1638, as below.

The Springs Glorie. Vindicating Love by temperance against the tenent, Sine Cerere & Baccho friget Venus. Moralized in a Maske. With other Poems, Epigrams, Elegies, and Epithalamiums of the Authors Thomas Nabbes. *I. D. for Charles Greene, sold by Nicolas Fussell.* 1638.

Also contains, with head-title at sig. F1:

A Presentation Intended for the Prince his Highnesse on his Birth-day, the 29 of May, 1638. annually celebrated.

B.M. (C. 34. d. 49.) Bodl.

[Re-issue]. The Springs Glory, a Maske. Together With sundry Poems, Epigrams, Elegies, and Epithalamiums. By Thomas Nabbs. *I. Dawson.* 1639.

The sheets of the above re-issued with a new titlepage and dedication.

B.M. (162. d. 45.) Bodl.

NELSON, THOMAS. (fl. 1580.)

The Deuice of the Pageant: Set forth by the Worshipfull Companie of the Fishmongers, for the right honourable Iohn Allot: established Lord Maior of London, and Maior of the Staple for this present yeere of our Lord 1590. By T. Nelson. *London.* 1590. **B.L.**

B.M. (C. 38. d. 25.)

PEELE, GEORGE. (1558?-1597?)

The Device of the Pageant borne before Woolstone Dixi Lord Maior of the Citie of London. An. 1585. October 29. *Edward Allde.* 1585.

The author's name appears at the end.

Bodl.

Descensus Astrææ. The Deuice of a Pageant, borne before M. William Web, Lord Maior of the Citie of London on the day he tooke his oath ; beeing the 29. of October. 1591. Wherevnto is annexed A Speech deliuerner by one clad like a Sea Nymph, who presented a Pinesse on the water brauely rigd and mand, to the Lord Maior, at the time he tooke Barge to go to Westminster. Done by G. Peele Maister of Arts in Oxford. *for William Wright.*

Guildhall Library.

RANDOLPH, THOMAS. (1605-1635.)

Poems 1652.

See *Plays*, p. 87. This and all subsequent editions contain both *Aristippus* and the *Conceited Pedlar*.

*Aristippus, Or The Iouiall Philosopher : Demonstratiuelie proouing, That Quartes, Pintes, and Pottles, Are sometimes necessary Authours in a Scholers Library. Presented in a priuate Shew. To which is added, The Conceited Pedlar. *Thomas Harper, for Iohn Marriot, sold by Richard Mynne.* M.DC.XXX.

The *Pedlar*, with head-title, begins at sig. E1.

Bodl. U.L.C. Dyce.

*Aristippus, or The Iouiall Philosopher : Presented in a priuate Shew. To which is added, The Conceited Pedlar. *for Robert Allot,* MDCXXX.

The *Pedlar*, with head-title, begins at sig. E1.

B.M. (C. 34. e. 1.)

*[Another edition.] *for Robert Allot,* MDCXXXI.

The *Pedlar*, with head-title, begins at sig. E1.

B.M. (1346. b. 18.) Bodl.

*[Another edition.] *for Robert Allot* MDCXXXV.

The *Pedlar*, with head-title, begins at sig. E1.

B.M. (644. c. 10.) Bodl. T.C.C.

*Aristippus Or The Ioviall Philosopher : Demonstrativelie prooving, That quartes, pointes, and Pottles. Are sometimes necessary Authors in a scholar's Library. Presented in a Private Shew. To which is added The Conceited Pedlar. *Dublin, Printed by the Society of Stationers, Printers to the Kings most Excellent Majesty.*

The *Pedlar*, with head-title, begins at sig. D3.

B.M. (12,316. d. 31., titlepage defective.)

SHIRLEY, JAMES. (1596–1666.)

Poems &c. By James Shirley. *for Humphrey Moseley.* 1646. 8vo.

The volume consists of three parts, namely *Poems*, *Narcissus* and the *Triumph of Beauty*, each with separate titlepage (with similar imprint), pagination, and signatures. It appears, however, from Moseley's advertisement (see *Essay*, Apx. I. p. xxiv.) that they formed one publication, though the masque is sometimes found alone (e.g., B.M. C. 12. f. 19 (1)). The volume has an engraved portrait by W. Marshall prefixed. The separate title to the Masque is as follows :

The Triumph of Beautie. As it was personated by some young Gentlemen for whom it was intended at a private Recreation. By James Shirley. *for Humphrey Moseley.* MDCXLVI.

B.M. (1076. f. 8.) Bodl. T.C.C.

Honoria and Mammon. 1659. 8vo.

See *Plays*, p. 110. The signatures and pagination to both parts are continuous. The separate titlepage to the second at sig. H1, runs as follows :—

The Contention of Ajax and Ulysses, for the Armor of Achilles. As it was nobly represented by young Gentlemen of quality, at a private Entertainment of some persons of Honour. Written By James Shirley. *for John Crook.*

A Contention for Honour and Riches. By J. S. *E. A. for William Cooke.* 1633.

The author's name appears in full at the end of the epistle dedicatory.

An altered and enlarged edition appeared under the title *Honoria and Mammon*. See *Plays*, p. 110.

B.M. (C. 12. f. 15 (5)). Bodl.

The Triumph of Peace. A Masque, presented by the Foure Honourable Houses, or Jnnes of Court. Before the King and Queenes Majesties, in the Banqueting-house at White Hall, February the third, 1633. Invented and Written, By James Shirley, of Grayes Inne, Gent. *John Norton, for William Cooke.* 1633.

Sig. AIV, l. 19, reads "bride" by misprint for "bridle."

B.M. (644. c. 44.) Bodl.

[Another issue.] *John Norton, for William Cooke.* 1633.

Same titlepage as above but text corrected throughout and largely reset. Sig. A1^v, l. 19, reads "bridle," correctly.

B.M. (C. 12. f. 15 (7)). Bodl. U.L.C. Dyce.

[Another issue.] The third Impression. *John Norton, for William Cooke.* 1633.

The corrected sheets issued with the alteration on the titlepage.

Dyce.

[Another issue.] By Iames Shirley, Gent. *John Norton, for William Cooke.* 1633.

The corrected sheets issued with a different title page.

Bodl.

Cupid and Death. A Masque. As it was Presented before his Excellencie
The Embassadour of Portugal, Upon the 26. of March, 1653. Written by
J.S. *T.W. for J. Crook & J. Baker,* 1653.

B.M. (644 c. 64.)

Cupid and Death. A Private Entertainment, represented with scenes &
musick, vocall & instrumentall. Writen by J. S. *for John Crooke
and John Playford.* 1659.

B.M. (644. c. 66.) Bodl.

SIDNEY, SIR PHILIP. (1554-1586.)

The Countesse of Pembroke's Arcadia. Written by Sir Philip Sidney Knight.
Now the third time published, with sundry new additions of the same
Author. *for William Ponsonbie.* 1598. Fol.

Contains the *Entertainment of her Majesty at Wanstead or the Lady of May* with
head-title at 3B3^v.

B.M. (C. 40. k. 5.)

[Other editions.]

Subsequent editions containing the *Lady of May* appeared in 1599, 1605, 1613,
1621, 1623, 1627, 1629, 1633, 1638, 1655, 1662, and 1674, details of which will be
found in Dr. Sommer's edition. To these may be added that of 1622 (Haz. II.
559) which alone is not to be found in the B.M.

SQUIRE, JOHN. (fl. 1620.)

Tes Irenes Trophæa. Or, the Tryumphs of Peace. That Celebrated
the Solemnity of the right Honourable S^r Francis Iones Knight, at his
Inauguration into the Maioraltie of London, on Monday being the 30

of October, 1620. At the particular cost and charge of the right worshipfull and ancient Society of the Haberdashers. With explication of the seuerall shewes and deuices by I. S. *Nicholas Okes*, 1620.

The author's name appears in full at the end of the epistle dedicatory. With the music.

Guildhall Library.

TAYLOR, JOHN. (1580-1653.)

The Triumphs of Fame and Honour: at the Inauguration of Robert Parkhurst, Cloth-worker, Compiled by John Taylor, the Water-Poet. 1634.
Haz. H. 599.

TOWNSEND, AURELIAN. (fl. 1601-1643.)

Albions Triumph. Personated in a Maske at Court. By the Kings Maiestie and his Lords. The Sunday after Twelfe Night. 1631. *Aug: Matthewes for Robert Allet.* 1631.

The author's name appears at the end: "Aurelian Tounshend."

B.M. (162. e. 16.)

*[Another issue.] *Aug: Matthewes for Robert Allet.* 1631.

Identical with the above, except for the omission of the author's name.

B.M. (644. c. 81.) Bodl.

Tempe Restord. A Masque Presented by the Queene, and foureteene Ladies, to the Kings Maiestie at Whitehall on Shrove-Tuesday. 1631. *A. M. for Robert Allet and George Bakek.* [sic.] 1631.

On the recto of the last leaf (p. 19) occurs the statement, "All the Verses were written by Mr. Aurelian Townesend."

B.M. (644. c. 82.) Bodl.

WEBSTER, JOHN. (1580? - 1625?)

Monuments of Honor. Deriued from remarkable Antiquity and Celebrated in the Honorable City of London, at the sole Munificent charge and expences of the Right Worthy and Worshipfull Fraternity of the Eminent Merchant Taylors. Directed in their most affectionate Loue at the Confirmation of their right Worthy Brother Iohn Gore in the High Office of His Maiesties Lieutenant over this Royall Chamber. Expressing in a Magnificent Tryumph, all the Pageants, Chariots of Glory, Temples of Honor, besides a specious and goodly Sea Tryumph, as well particularly to the Honor of the City, as generally to the Glory of this our Kingdome. Invented and written by Iohn Webster Merchant-Taylor. *Nicholas Okes.* 1624. 4to.

Devon.

AUTHORS UNKNOWN.

All editions are anon. unless otherwise stated.

The Speeches and Honorable Entertainment giuen to the Queenes Maiestie in Progresse, at Cowdrey in Sussex, by the right Honorable the Lord Montacute. 1591. *Thomas Scarlet, soldē by William Wright.* 1591.

B.M. (C. 33. d. 11.)

The Honorable Entertainement gieuen to the Queenes Maiestie in Progresse, at Eluetham in Hampshire, by the right Honorable the Earle of Hertford. 1591. *John Wolfe.* 1591.

Contains a folding plate.

B.M. (C. 33. e. 7. (9), impf.) U.L.C.

[Another edition.] Newly corrected and amended. 1591.

Haz. H. 182.

Speeches deliuered to her Maiestie this last progresse, at the Right Honorable the Lady Russells, at Bissam, the Right Honorable the Lorde Chandos at Sudley, at the Right Honorable the Lord Norris, at Ricorte. *Oxfordre, Joseph Barnes.* 1592.

B.M. (C. 33. e. 7 (19). Impf., titlepage in facs.)

Ane verie excellent and delectabill Treatise intitulit Philotus. Quhairin we may persauze the greit inconveniences [*sic*] that fallis out in the Mariage betwene age and zouth. *Edinburgh, Robert Charteris.* 1609. *Cum priuilegio regali.* B.Y.

With the Scottish Arms on recto of leaf preceding titlepage.

B.M. (C. 34. b. 39.)

A verie excellent and delectable Comedie, Intituled Philotus. Wherein we may perceiue the great inconveniences [*sic*] that fall out in the mariage betweene olde age and youth. *Edinburgh, Andro Hart.* 1612. B.Y.

B.M. (C. 34. b. 40.)

Londons Loue, to the royal Prince Henrie, meeting him on the Riuier of Thames, at his retурne from Richmonde, with a worthie fleete of her Citizens, on Thursday the last of May, 1610. With a breife reporte of the water Fight, and Fire workes. *Edw. Alldē, for Nathaniell Fosbrooke,* 1610.

With woodcuts on recto and verso of leaf preceding titlepage.

B.M. (C. 33. d. 5.)

The Maske of Flowers. Presented By the Gentlemen of Graies-Inne, at the Court of White-hall, in the Banqueting House, vpon Twelfe night, 1613. Being the last of the Solemnities and Magnificences which were performed at the marriage of the right honourable the Earle of Somerset, and the Lady Francis daughter of the Earle of Suffolke, Lord Chamberlaine.
N. O. for Robert Wilson. 1614.

The epistle dedicatory to Sir Francis Bacon is signed I.G., W.D., and T.B.
 With the music at the end.

B.M. (C. 34. b. 33.) Bodl.

A merrie Dialogue, Betwene Band, Cuffe, and Ruffe: Done by an excellent Wit, And Lately acted in a shew in the famous Vniversitie [sic] of Cambridge. *William Stansby for Miles Partrich.* 1615.

B.M. (12,315. h. 50.)

Exchange Ware at the second hand, Viz. Band, Ruffe, and Cuffe, lately out, and now newly dearned vp. Or Dialogue, acted in a Shew in the famous Vniuersitie of Cambridge. The second Edition. *W. Stansby for Myles Partrich.* 1615.

B.M. (C. 34. b. 5.)

A Merry Dialogue between Band, Cuff, and Ruff. Done by an excellent Wit. And Lately acted in a Shew in the famous Vniversity of Cambridge. *for F. K.*, 1661.

B.M. (643. c. 3.)

Worke for Cutlers. Or, a merry Dialogue betweene Sword, Rapier, and Dagger. Acted in a Show in the famous vniuersitie of Cambridge. *Thomas Creede, for Richard Meighen and Thomas Jones.* 1615.

B.M. (1076. i. 15.)

Wine, Beere, and Ale, together by the Eares. A Dialogue, Written first in Dutch by Gallobelgicus, and faithfully translated out of the originall Copie, by Mercurius Britannicus, for the benefite of his Nation. *A. M. for John Groue.* 1629.

B.M. (162. e. 27.)

Wine, Beere, Ale, and Tobacco. Contending for Superiority. A Dialogue. The second Edition, much enlarged. *T. C. for John Groue,* 1630.

B.M. (643. c. 62.) Bodl.

[Another edition.] A Dialogue. *J. B. for John Groue, 1658.*

With woodcut facing titlepage.

B.M. (643. c. 63.)

The Entertainment of the High and Mighty Monarch Charles King of Great Britaine, France, and Ireland, Into his auncient and royll City of Edinburgh, the fifteenth of Iune, 1633. *Edinburgh by Iohn Wreittoun, 1633.*

B.M. (C. 34. b. 11.) U.L.C.

Corona Minervæ. Or a Masque Presented before Prince Charles his Hignesse, The Duke of Yorke his Brother, and the Lady Mary his Sister, the 27th of February, at the Colledge of the Museum Minervæ. for William Sheares. 1635.

B.M. (C. 40. c. 19 (2)). Bodl.

The King and Queenes Entertainement at Richmond. After their departure from Oxford: In a Masque, presented by the most Illustrious Prince, Prince Charles, Sept. 12. 1636. Oxford. Leonard Lichfield, M.DC.XXXVI.

B.M. (C. 33. d. 8.) Bodl.

Luminalia, or The Festivall of Light. Personated in a Masque at Court, By the Queenes Majestie, and her Ladies. On Shrovetuesday Night, 1637. John Haviland for Thomas Walkley, 1637.

B.M. (643. c. 29.) Bodl.

A new Play Called Canterbury His Change of Diot. Which sheweth variety of wit and mirth: privately acted neare the Palace-yard at Westminster. In th' 1 Act, the Bishop of Canterbury having variety of dainties, is not satisfied till he be fed with tippets of mens eares. 2 Act, he hath his nose held to the Grinde-stone. 3 Act, he is put into a bird Cage with the Confessor. 4 Act, The Jester tells the King the Story. *Printed Anno Domini, 1641.*

B.M. (E. 177. (8).) T.C.C. (impf.)

Gesta Grayorum: or, the History Of the High and mighty Prince, Henry Prince of Purpoole, Arch-Duke of Stapulia and Bernardia, Duke of High and Nether Holborn, Marquis of St. Giles and Tottenham, Count Palatine of Bloomsbury and Clerkenwell, Great Lord of the Cantons of Islington, Kentish-Town, Paddington and Knights-bridge, Knight of the most

Heroical Order of the Helmet, and Sovereign of the Same. Who Reigned and Died, A.D. 1594. Together with A Masque, as it was presented (by His Highness's Command) for the Entertainment of Q. Elizabeth; who, with the Nobles of both Courts, was present thereat. *for W. Canning*, MDCLXXXVIII. Price one shilling.

The first part only.

B.M. (643. d. 30.)

ADDENDA.

BEAUMONT and FLETCHER. To the collected editions add :

Poems : by Francis Beaumont, Gent. Viz. The Hermaphrodite. The Remedy of Love. Elegies. Sonnets, with other Poems. *for Laurence Blaiklock*. 1653. 8vo.

The masque is found, with head-title at sig. G6.

B.M. (E. 1236, dated by Thomason : Febr. 10. 1652.)

[Another issue.] *for William Hope*. 1653. 8vo.

The sheets of the above re-issued with a new titlepage.

B.M. (E. 1455, dated by Thomason : Nou. 22.)

Poems. The golden remains of those so much admired dramatick poets, Francis Beaumont & John Fletcher, Gent. Containing The hermaphrodite two sexes. The remedy and art of love. Elegies on the most eminent persons ; with other amorous sonnets, and concited fancies. Together with the prologues epilogues and songs, many of which were never before inserted in his printed playes. The second edition enriched with the addition of other drolleries by several wits of these present times. *for William Hope*. 1660. 8vo.

The sheets of the above again re-issued with a new titlepage.

(Potter's Bibl. of B. and F.)

I.—INDEX OF AUTHORS.

DAVIES, R.

See AMERIE, Robert. *Chester's Triumph.*
1610.

GOLDINGHAM, Henry.

See GARTER, Bernard. *The Receiving of
the Queen into Norwich.* n.d.

JONES, Inigo.

See CAREW, Thomas. 1640, etc.

CHAPMAN, George. *Inns of Court
Masque.* n.d.

D'AVENANT, Sir William. *Temple of
Love.* 1634. *Britannia Triumphans.*
1637.

JONES, Inigo—*continued.*

See JONSON, Ben. *Love's Triumph.* 1630.

LAWES, Henry.

See CAREW, Thomas. 1651, etc.

MILTON, John. *Masque at Ludlow
Castle.* 1637.

MIDDLETON, Thomas.

See DEKKER, Thomas. *Entertainment
through London.* 1604.

ROWLEY, William.

See MIDDLETON, Thomas. *The World
lost at Tennis.* 1620.

II.—INDEX OF TITLES.

N.B.—Masques, etc., having no title in the old copies are indexed under the place of representation. Modern titles are enclosed in brackets.

- Althrope, Entertainment of the Queen and Prince at. Jonson, Ben. (1604.)
Amphrisa. Heywood, Thomas.
Apollo and Daphne. Heywood, Thomas.
Arcades. Milton, John.
Aristippus. Randolph, Thomas. 1630.
Albion's Triumph. Townsend, Aurelian. 1631.
Augurs, The Masque of. Jonson, Ben. n.d.
Band, Cuff and Ruff. Author unknown. 1615.
Beauty, The Masque of. Jonson, Ben. (n.d.)
Beauty, The Triumph of. Shirley, James. (1646.)
Bissam, Speeches to her Majesty at. Author unknown. 1592.
Blackness, The Masque of. Jonson, Ben. (n.d.)
Bretbie, Masque at. Cockayne, Sir Aston.
Britannia Triumphant. D'avenant, Sir William. 1637.
Britannia's Honour. Dekker, Thomas. 1628.
Campbell. Munday, Anthony. n.d.
Canterbury his Change of Diet. Author unknown. 1641.
Cawsome House, Entertainment at. Campion, Thomas. 1613.
Challenge at Tilt, A. Jonson, Ben. (1616.)
Chester's Triumph. Amerie, Robert. 1610.
Chloridia. Jonson, Ben. n.d.
Christmas his Masque. Jonson, Ben. (1640.)
Chruso-thriambos. Munday, Anthony. 1611.
Chrysanaleia. Munday, Anthony. 1616.
Civitas Amor. Middleton, Thomas. 1616.
Coelum Britannicum. Carew, Thomas. 1634.
Comus. See Ludlow Castle, Masque at.
Conceited Pedlar, The. Randolph, Thomas. 1630.
Contention for Honour and Riches, A. Shirley, James. 1633.
Contention of Ajax and Ulysses, The. Shirley, James. (1659.)
Cornwallis, Sir William, his house at Highgate, Entertainment of the King and Queen at. Jonson, Ben. (1616.)
Corona Minervae. Author unknown. 1635.
Cowdrey, Speeches and Entertainment of the Queen at. Author unknown. 1591.
Cruelty of the Spaniards in Peru, The. D'avenant, Sir William. 1658.
Cupid and Death. Shirley, James. 1653.
Death, The Triumph of. See Plays, Four Plays in One.
Desensus Astrææ. Peele, George. n.d.
Dixie, Woolstone, Pageant before. Peele, George. 1585.
Drake, The History of Sir Francis. D'avenant, Sir William. 1659.
Edinburgh, Entertainment of King Charles into. Author unknown. 1633.
Elizabeth, Queen, and the French Ambassadors, The Shews, etc., before. Goldwell, Henry. n.d.
Elvetham, Entertainment to the Queen at. Author unknown. 1591.
Exchange Ware at Second Hand. Author unknown. Band, Cuff and Ruff. 1615 (1615).
Fame and Honour, The Triumph of. Taylor, John. 1634.
Flowers, The Masque of. Author unknown. 1614.
For the Honour of Wales. Jonson, Ben. (1640.)

- Fortunate Isles and their Union, The. Jonson, Ben. n.d.
- Gesta Grayorum. Author unknown. 1688.
- Gipsies, The Masque of. Jonson, Ben. (Horace, 1640.)
- Golden Age Restored, The. Jonson, Ben. (1616.)
- Haddington, Viscount, Masque at the marriage of. Jonson, Ben. n.d.
- Hampton Court, Royal Masque at. *See* Vision of the Twelve Goddesses, The. Daniel, Samuel. 1604.
- Hay, Lord, Masque at the House of. Jonson, Ben. Lovers made Men. 1617. (1640.)
- Health and Prosperity, The Triumphs of. Middleton, Thomas. 1626.
- Henry, Prince, Presentation for, on his Birthday, 1638. Nabbes, Thomas. 1638.
- Henry's Barriers, Prince, Speeches at. Jonson, Ben. (1616.)
- Heroes, The Masque of. *See* Inner Temple Masque.
- Himatia-Poleos. Munday, Anthony. 1614.
- Honour, The Triumph of. *See* Plays, Four Plays in One.
- Honour and Industry, The Triumphs of. Middleton, Thomas. 1617.
- Honour and Virtue, The Triumphs of. Middleton, Thomas. 1622.
- [Hue and Cry after Cupid, The.] *See* Haddington, Viscount, Masque at the marriage of. Hymenaei. Jonson, Ben. 1606.
- Inner Temple Masque, The. Middleton, Thomas. 1619.
- Inner Temple and Gray's Inn Masque, The. Beaumont and Fletcher. n.d.
- Integrity, The Triumphs of. Middleton, Thomas. 1623.
- Irenes Trophaea, Tes. Squire, John. 1620.
- Irish Masque, The. Jonson, Ben. (1616.)
- James, King, his Entertainment in passing to his Coronation, Jonson, Ben. (1604.) Jupiter and Jo. Heywood, Thomas.
- Kenelworth, The Princely Pleasures at. Gascoigne, George. 1576.
- [Lady of May, The.] *See* Wanstead, Entertainment of her Majesty at.
- [Lethe, The Masque of.] *See* Lovers made Men.
- Londini Artium et Scientium Scaturgo. Heywood, Thomas. 1632.
- Londini Emporia. Heywood, Thomas. 1633.
- Londini Sinus Salutis. Heywood, Thomas. 1635.
- Londini Speculum. Heywood, Thomas. 1637.
- Londini Status Pacatus. Heywood, Thomas. 1639.
- London, Entertainment through, March, 1603. Dekker, Thomas. 1604.
- London's Jus Honorarium. Heywood, Thomas. 1631.
- London's Love to Prince Henry. Author unknown. 1610.
- London's Tempe. Dekker, Thomas. n.d.
- Lords' Masque, The. *See* Cawsome House, Entertainment at.
- Love, The Triumph of. *See* Plays, Four Plays in One.
- Love and Antiquity, The Triumphs of. Middleton, Thomas. 1619.
- Love Freed from Ignorance and Folly. Jonson, Ben. (1616.)
- Loved Restored. Jonson, Ben. (1616.)
- Love's Triumph through Callipolis. Jonson, Ben. 1630.
- Love's Welcome. Jonson, Ben. (1640.)
- [Love's Welcome at Bolsover.] *See* Love's Welcome.
- [Love's Welcome at Welbeck.] *See* Welbeck, The King's Entertainment at.
- Lovers made Men. Jonson, Ben. 1617.
- Ludlow Castle, Masque at. Milton, John. 1637.
- Luminaria. Author unknown. 1637.
- Mercury Vindicated from the Alchemists. Jonson, Ben. (1616.)
- Metamorphosed Gipsies, The Masque of the. *See* Gipsies, The Masque of.
- Metropolis Coronata. Munday, Anthony. 1615.
- Middle Temple and Lincoln's Inn Masque, The. Chapman, George. n.d.
- Montacute, Viscount, Masque for. Gascoigne, George.
- Monuments of Honor. Webster, John. 1624.
- Neptune's Triumph for the Return of Albion. Jonson, Ben. n.d.

- News from the New World Discovered in the Moon. Jonson, Ben. (1640.)
- Norwich, Receiving of the Queen into. Garter, Bernard. n.d.
- Oberon. Jonson, Ben. (1616.)
- Owls, The Masque of. Jonson, Ben. (1640.)
- Pan's Anniversary. Jonson, Ben. (1640.)
- Parliament of Bees, The. Day, John. 1641.
- Peace, The Triumph of. Shirley, James. 1633.
- [Penates, The.] See Cornwallis, Sir William, his House, Entertainment at.
- Philotus. Author unknown. 1609.
- Pleasure Reconciled to Virtue. Jonson, Ben. (1640.)
- Porta Pietatis. Heywood, Thomas. 1638.
- Prince d'Amour, The Triumphs of the. D'avenant, Sir William. 1635.
- Privy Council, Entertainments for the Lords of the. Middleton, Thomas. 1621.
- Queen's Masques, The. See Blackness and Beauty.
- Queens, The Masque of. Jonson, Ben. 1609.
- Re-united Britannia, The Triumphs of. Munday, Anthony. n.d.
- Richmond, The King and Queen's Entertainment at. Author unknown. 1636.
- Rutland House, Entertainment at. D'avenant, Sir William. 1657.
- Salmacidia Spolia. D'avenant, Sir William. 1639.
- [Satyr, The.] See Althrope, Entertainment at.
- Siderothriambos. Munday, Anthony. 1618.
- Spring's Glory, The. Nabbes, Thomas. 1638.
- Squires' Masque, The. See Whitehall, Masque at, at the marriage of the Earl of Somerset.
- Suffolk and Norfolk, The Queen's Entertainment in. Churchyard, Thomas. n.d.
- Sun in Aries, The. Middleton, Thomas. 1621.
- Tempe Restored. Townsend, Aurelian. 1631.
- Temple of Love, The. D'avenant, Sir William. 1634.
- Tethys Festival. Daniel, Samuel. 1610.
- Theobald's, Entertainment of the King and Queen at. Jonson, Ben. (1616.)
- Theobald's, Entertainment of Two Kings at. Jonson, Ben. (1616.)
- Time, The Triumph of. See Plays, Four Plays in One.
- Time Vindicated. Jonson, Ben. (1640.)
- Troia Nova Triumphant. Dekker, Thomas. 1612.
- Truth, The Triumphs of. Middleton, Thomas. 1613.
- Vision of Delight, The. Jonson, Ben. (1640.)
- Vision of the Twelve Goddesses, The. Daniel, Samuel. 1604.
- Wanstead, Entertainment of her Majesty at. Sidney, Sir Philip.
- Welbeck, The King's Entertainment at. Jonson, Ben. (1640.)
- Whitehall, Masque at, in honour of the marriage of Lord Hayes. Campion, Thomas. 1607.
- Whitehall, Masque at, at the marriage of the Earl of Somerset. Campion, Thomas. 1614.
- Whitehall, Masque at, February, 1612. See Inner Temple and Gray's Inn Masque, The.
- Whitehall, Masque at, February, 1613. See Middle Temple and Lincoln's Inn Masque, The.
- Wine, Beer and Ale. Author unknown. 1629.
- Wine, Beer, Ale and Tobacco. Author unknown. Wine, Beer and Ale. 1629 (1630.)
- Woodstock, The Queen's Entertainment at. Gascoigne, George. 1585.
- Work for Cutlers. Author unknown. 1615.
- World tost at Tennis, The. Middleton, Thomas. 1620.

ESSAY INTRODUCTORY.

ESSAY INTRODUCTORY.*

THE present essay may serve as at once an introduction and an appendix to the *List of English Plays* issued by the Society in 1900; an introduction in so far as it deals with my predecessors in the field of dramatic bibliography, an appendix in so far as it seeks to throw light on some of the puzzles which the ingenuity and carelessness of seventeenth century printers and stationers have bequeathed to a curious posterity.

The earliest lists of printed plays, as distinct from those of plays licensed or acted, are to be found in the advertisements of published or forthcoming works which stationers in the seventeenth century, as now, were in the habit of appending to their publications. A fair number of these are extant, though so far none has been found earlier than 1649, and the contents are often interesting both as affording information concerning editions no longer extant and as throwing light on the complicated business relations of individual stationers.† In the meantime, however, play-collecting had begun, and a sort of enterprising publishers started a second-hand trade in them. The exact date at which the fashion came in, cannot, of course, be fixed with accuracy, but in 1671 Francis Kirkman, the publisher, wrote "I have been these twenty years a Collector of them, and have conversed with, and enquired of those that have been collecting these fifty years," which would carry it back to about 1620. The catalogue of an early collection belonging, apparently, to a Henry Oxenden, of Barham, is preserved in a manuscript in the possession of Mr. A. H. Huth, the entries in which range from 1647 to 1660. The earliest

* The substance of this essay has been already made public to the Society in a paper read at the February Meeting, 1901.

† Specimen lists, with notes on these points, will be found in Appendix I.

suggestion of a second-hand trade, however, is contained in an edition of Goffe's *Careless Shepherdess*, published by Richard Rogers and William Ley in 1656, which contains "an exact and perfect Catalogue of all Plays that are Printed," for though it is not definitely stated that the plays are offered for sale, it is probable that the catalogue was compiled with that intention. The pretensions of the list from the bibliographical point of view are of a primitive character; it is merely an alphabetical list of titles, with an occasional mention of the author's name, and its claims to accuracy are equally slight. Thus, among other astonishing entries, we find plays on *Edward II*, *III*, and *IV* all ascribed to Shakespeare, and the *Revenge of Bussy* to a person of the name of 'Damboise,' while John Cooke's play, *Greene's Tu Quque* appears as *Greens tu quoque coukt!* Nevertheless, grotesquely inaccurate as this and the subsequent stationers' lists are, they are in many cases of the highest importance, both as preserving record of plays now no longer to be found, and as occasionally throwing a useful, if in no case very trustworthy, light on points of authorship.*

Later in the same year, 1656,† another stationer, Edward Archer, dwelling at the sign of the Adam and Eve in Little Britain, issued a play by Massinger, Middleton and Rowley, entitled the *Old Law*, to which he appended "an exact and perfect Catalogue of all the Playes, with the Authors Names . . . more exactly Printed then ever before," all of which "you may either have at the Signe of the Adam and Eve, in Little

* For these reasons it has been thought worth while to reprint the lists *in extenso* with notes. See Appendix II.

† The imprint bears the date 1656, but in the copy in the British Museum this has been altered in a contemporary hand to Aug. 6. 1655. If this date were correct, it would almost necessarily place the list before that of Rogers and Ley, but there are good reasons to suppose that it is a mistake. In the first place, the entry on the title page (see Apx. II.) implies the existence of a former list, and none but that appended to the *Careless Shepherdess* is known; secondly, the more elaborate character of the present list, as well as many minute points of internal evidence, combine to place it later, and lastly, although the practice of post-dating was extremely common then as now (witness the valuable entries made by Thomason in the tracts he collected), it is next to impossible to suppose that book should have been published bearing a date more than seven months ahead.

Britain ; or, at the Ben Jonson's Head in Thredneedle-street, over against the Exchange." The latter was the shop belonging to another stationer, Robert Pollard. This list, though making greater bibliographical pretensions than its predecessor, contains blunders no less startling. The supposed author's name is in most cases added, as also letters, C, T, H, I, M, P, indicating the nature of the piece (*i.e.*, comedy, tragedy, history, interlude, masque, or pastoral). The compiler appears to have had little knowledge of the subject beyond what could be gathered from the titlepages themselves, and he sometimes omits the author's name in cases where it must have been matter of common knowledge. The list runs to some 600 items, or about a hundred more than its predecessor, and like it contains a certain number of titles that have not been identified. The amount of authority to be attached to the entries may be gathered from the fact that *Phillis of Scyros* appears as *Scirio and Phillis*, that *Arden of Faversham* is attributed to Richard Bernard, *Love's Labour's Lost* to Will. Sampson, and the *Trick to Catch the Old One* to Will. Shakespeare.

By far the best known and most important, however, of the early play-collectors and vendors was Francis Kirkman, who started in the bookselling trade immediately after the Restoration, and has left interesting references to his business ventures in the prefaces to some of his editions. Among his first publications was *A Cure for a Cuckold*, which issued from the press in 1661, and which he ascribed to Webster and Rowley.* Prefixed is an address headed "The Stationer, to the Judicious Reader," in which he writes : " It was not long since I was only a Book-Reader, and not a Book-seller, which Quality (my former Employment somewhat failing, and I being unwilling to be idle) I have now lately taken on me. It hath been my fancy and delight (ere since I knew any thing) to converse with Books ; and the pleasure I have taken in those of this nature, (*viz.* *Plays*) hath bin so extraordinary, that it hath bin much to my cost ; for I have been (as we term it) a Gatherer of *Plays* for some years, and I am confident I have

* As early as 1657 *Lust's Dominion* appeared, printed "for F.R.", with an epistle dedicatory signed by Kirkman, but he probably merely financed the publishing of the piece, which was "to be sold by Robert Pollard."

more of several sorts than any man in *England*, Book-seller, or other; I can at any time shew 700 in number, which is within a small matter all that were ever printed. Many of these I have several times over, and intend, as I sell, to purchase more; All, or any of which, I shall be ready either to sell or lend to you upon reasonable Considerations." He goes on to promise for the same "Tearm" two other plays, to wit, *The Thracian Wonder* and *Gammer Gurton's Needle*, of both of which editions are extant dated 1661. In the preface to the *Thracian Wonder* he further says: "I have several *Manuscripts* of this nature, written by worthy authors, and I account it much pity they should now lye dormant, and buried in oblivion, since ingenuity is so likely to be encouraged, by reason of the happy Restauration of our Liberties. We have had the private Stage for some years clouded, and under a tyrannical command, though the publick Stage of *England* has produc'd many monstrous villains, some of which have deservedly made their *exit*." It was, of course, a time of clover for pedlars with such wares as Kirkman's for sale, and it may well be that his second-hand book-trade was brisk; he does not, however, seem to have received any great encouragement in his attempts to revive old plays. Besides those above-mentioned, he issued in the following year, 1662, and in conjunction with Henry Marsh, Middleton's comedy, *Anything for a Quiet Life*, and also the *Birth of Merlin*, ascribed on the titlepage to Shakespeare and Rowley. In each case the play seems to have been printed from a manuscript, which was definitely stated to be the case with the *Cure for a Cuckold* and the *Thracian Wonder*. We have also a reprint of Middleton and Rowley's *Spanish Gipsy* dated 1661,* published by him, and one of the same year of the anonymous comedy of *The Two Merry Milkmaids*, on the titlepage of which his name appears, together with those of Brook, Johnson and Marsh. To 1661 also, and to the same combination of booksellers, belongs the edition of the *Tom Tyler*, to which was appended the first of Kirkman's

* Part of this edition, however, was published by R. Croft, and bears his name on the titlepage.

lists of plays. His enterprises in the pre-Restoration drama are thus confined to the first two years of his business life, unless we count Sir Aston Cokayne's works, which he took over from Philemon Stephens the younger in 1662, and of which he put forth a new issue, differing however in titlepage only, in 1669. His desistance may have been due to the violent trade opposition he encountered in certain quarters, in which he seems to have been regarded in the light of an interloper. We get a hint of the bitterness of commercial jealousy among the publishers of the time, as well as the singular directness with which they acted on its promptings, in the titlepage of a play of Beaumont and Fletcher's published by a well known firm, or rather combination, which had been for half a generation successfully catering for the popular taste. It runs thus : "The Beggars Bush. Written by Francis Beaumont, And John Fletcher. Gentlemen. You may speedily expect those other Playes, which Kirkman, and his Hawkers have deceived the buyers withall, selling them at treble the value, that this and the rest will be Sold for, which are the Onely Originall and corrected copies, As they were first purchased by us at no mean rate, and since printed by us. London, Printed for Humphrey Robinson, and Anne Moseley, at the three Pigeons, and at the Princes Arms in Saint Pauls Church-yard, 1661." If we attach credence to these remarks we shall have to suppose that Kirkman was selling his plays at eighteen pence each, which is not very likely; moreover, his competition appears to have been perfectly legitimate, since I have failed to discover any case in which he pirated Moseley's editions, or in which their editions clashed.

At this time we find Kirkman dwelling at the John Fletcher's Head "on the back-side of St. Clements," while Henry Marsh, his partner in several of the above-mentioned enterprises, carried on business at the Prince's Arms in Chancery Lane, near Fleet street.* Other joint ventures of theirs were *Bottom the Weaver*, a farce or droll drawn from the *Midsummer Night's*

* Not to be confused with Humphrey Moseley's shop at the sign of the Prince's Arms in Paul's Churchyard, 1627-1660 (Anne Moseley till 1664).

Dream, which appeared in 1661, and R. Nevile's *Poor Scholar*, which appeared the following year. After this we lose sight of Kirkman for a while. What he was doing in the interval between 1662 and 1666 it is impossible to say for certain, but it may be plausibly conjectured that not finding his capital sufficient to tide him over the earlier years of business, or for other reasons, he entered Marsh's establishment, possibly as a junior partner, though his name never appears as such on titlepages. In any case, when Marsh either died or retired from business in 1665, Kirkman certainly took over the copyrights and no doubt the stock also, as is evident from the fact that the later editions of Richard Head's very popular *English Rogue*, bear his imprint, whereas the earlier ones bear that of Henry Marsh. Moreover, he actually carried on his business at Marsh's shop, the Prince's Arms, in Chancery Lane, as appears from the imprints to the editions of C. Mollery's *Holland's Ingatitude* and of the *English Rogue*, published in 1666. For some years he seems mainly to have existed for and by publishing this latter work, numerous editions of the four parts of which range from 1666 to 1680. He occasionally, however, varied this stock dish by dramatic publications such as Jordan's *Money is an Ass* (1668), and Dancer's translation of Corneille's *Nicomede*, containing his second catalogue (1671), various editions of the famous collection of drolls entitled the *Wits*, and even an occasional and ill-assorting religious tract such as the *Course of Catechizing* of 1674. He did not, however, continue at the shop in Chancery Lane for long. In 1669 he was living "under St. Ethelborough's Church in Bishopsgate street" whence the *Psittacorum Regio* of that year was issued, while two years later we find him "in Thames-street over against the Custom-House," witness the *English Rogue* (Part II) of 1671 and the *Nicomede*. Lastly, in 1674, we find him issuing his own translation of the *History of Prince Erastus* from "his Shop in Fan-Church Street over against the Sign of the Robin Hood near Aldgate." The latest book bearing his name appeared in 1680, but this is only a reprint of the *English Rogue*, the last new publication which he issued being Whitcombe's *Janua Divorum* in 1678.

Thus Kirkman's dramatic catalogues appeared, with an interval of ten years between them, in 1661 when he first started in the trade, and in 1671 when, after some vicissitudes apparently, he had built up for himself or had inherited a certain publishing connection. In an interesting "Advertisement" added in 1671* he states that his first list contained 690 plays, his second 806. The difference is due to some hundred plays published during the interval and to the correction of certain omissions. The lists of course include Masques and similar pieces, an addition which is responsible for his statement that Jonson wrote fifty plays. He also states that he had himself seen all the plays he mentions "within ten" and possessed them all "within thirty." He gives in each case the author's name where known, the title of the play, and letters to indicate its nature. These latter are the same as in Archer's catalogue with the addition of TC for tragi-comedy. The list cannot lay claim to any very high authority—Kirkman's falling into the trap of ascribing *Selimus* to Goffe, should alone put that out of the question†—hardly perhaps to as much as, thanks chiefly to Langbaine, has commonly been attributed to it, but it is on the whole a careful compilation of a very different nature from its predecessors.

I need not here do more than mention Edward Phillips' *Theatrum Poetarum* of 1675, William Winstanley's *Lives of the most famous English Poets*, published in 1687, and Gerard Langbaine's *Account of the English Dramatic Poets*‡ which appeared in its final form in 1691, since the first is too superficial and the last too well known to call for comment, while the second may be said largely to combine both disqualifications. Nor need I say anything concerning later works of the same nature down to the opening of the nineteenth century, since a full and detailed list will be found at the end of the Introduction in the latest edition of Baker's

* See Appendix II, p. xliv.

† An error, by the way, in which he misled or was at least followed by Langbaine.

‡ Various copies containing MS. corrections and additions are in the British Museum, notably that annotated by Oldys, which has been largely used by subsequent writers on the subject.

Biographia Dramatica. That valuable work, first published by David Erskine Baker in 1764, was re-edited and continued by Isaac Reed in 1782, and again by Stephen Jones in 1812. It has come in for a good deal of abuse, and the third edition was severely criticised in the *Quarterly Review* by Octavius Gilchrist, to whom Jones replied in a pamphlet entitled “Hypercriticism Exposed.”* The successive editors do not in any instance appear to have executed their work in a wholly satisfactory manner; still, the compilation compares not unfavourably with some subsequent work. †

The next attempt was made by Mr. Halliwell-Phillips in his *Dictionary of Old English Plays*, published in 1860, which is avowedly based on Langbaine and Baker, or more correctly on Baker and through him on Langbaine. A date-limit, however, of 1700 was fixed, and the whole of the biographical portion omitted, whereby, according to Mr. Fleay, it deprived itself of its chief recommendation to notice: Mr. Fleay shows himself, however, too utterly careless of accuracy in certain matters in which Mr. Halliwell is correct, for his opinion to carry much weight. Still, the bibliographical qualifications of the *Dictionary* are of a somewhat rudimentary character, and though from the point of view of dramatic history it was no doubt an advance on the *Biographia*, it cannot even in this respect be said to possess any very conspicuous merit.

In 1892 Mr. Halliwell-Phillips’ *Dictionary* was somewhat enlarged on the same lines by Mr. W. C. Hazlitt in his *Manual for the Collector and Amateur of Old English Plays*. In spite of the fact that in many ways the work is the reverse of an improvement on its predecessor, Mr. Hazlitt

* This statement rests on the authority of Lowndes. It may, however, be mentioned that in a manuscript note in the British Museum copy the reply, which throughout speaks of Jones in the third person, is attributed to Gilchrist, while it might well on internal evidence be argued that the review was written by Gifford, who was editor at the time.

† That Stephen Jones might undoubtedly have made the book of very much greater value than he did would have been obvious enough even without the deserved, if somewhat brutal, thrashing he received at the hands of his reviewer, a thrashing his retort to which is equally piteous and pitiable, but the fact remains that his is absolutely the best edition of a work which has by no means as yet been altogether superseded.

saw fit to level at the author of the *Dictionary* not a little extravagant and patently absurd abuse. His right to throw stones may be gauged from the following lapses, amongst others, that adorn his own pages : the assertion that Jonson's *New Inn* was included, with the date 1631, "in the second volume" of his Works, whereas it first appeared in a collected edition in 1692 ; the inclusion of Day's *Peregrinatio*, which makes not the smallest pretence at being dramatic, while among the omissions are the political tract in dramatic form entitled *Canterburv his change of Diet*, and which is more important, Abraham Fraunce's translation of the *Aminta* ; the assertion that Chettle appears as part-author of *Sir John Oldcastle* in Henslowe's Diary ; and the ignorance in 1892 of the *Pilgrimage to Parnassus*, the manuscript of which had been recovered and published in 1886. In each of these cases, moreover, with the exception of course of the last, Mr. Hazlitt would have been saved from blundering had he implicitly followed the predecessor, who, he gives us to understand, had discharged his task in a manner incredibly negligent and perfunctory !

Lastly, and before quitting this part of my task, I may mention that the biographical side of the problem has been worked out with immense industry, though hardly, it must with regret be added, with equal judgment, by Mr. Fleay in his *Biographical Chronicle of the English Drama* which appeared in 1891. Since, however, he habitually sneers at and systematically ignores the bibliographical side of the question, I do not feel called upon to make any detailed mention of his numerous misstatements.

It is, I presume, scarcely needful in an essay which will necessarily find such readers as fortune may afford it among the members of the Bibliographical Society, to seek in any way to vindicate the claims of the bibliographical study of our early drama. Such a study, moreover, is an essential preliminary to a satisfactory and scientific literary investigation. The fact that in my search for editions of old plays it was my good fortune to light on a perfect copy of the first edition of John Heywood's *Play of Love* only a few months after the piece had been edited from the imperfect and late Bodleian quarto, is a significant example of the

use of the bibliographer in the field of literary criticism. It was, then, from this point of view that in 1897 I started making collections, of a purely bibliographical nature, in connection with our early dramatic literature, which led to the publication of the *List of English Plays*, and subsequently of the present volume by the Society.

To study the methods of dramatic publication in vogue in the seventeenth century is to a large extent to understand why the bibliography of the subject is at present in such an extraordinary state of confusion, since it is only after pursuing such a study for some time that the intricacy of many of the problems becomes apparent. In a sense it is true that such a delimitation as is implied in the term 'dramatic bibliography' is essentially arbitrary, and that such a subject cannot properly be said to possess any unity; nevertheless, in practice, dramatic publications have for the most part, during the period under review, a certain character of their own, being highly popular pamphlets or books roughly, and often hurriedly, printed to meet an eager, but in most cases shortlived, demand, and issued at as low a price as possible, a price fixed by custom, at any rate during the earlier part of the period, at a 'tester'—sixpence. Such a volume as the 1616 folio of Ben Jonson is indeed a *rara avis* among dramatic publications of the time.

Piracy was of course rife, and though injunctions to stay publication seem at times to have been allowed, a stationer usually did very much as he pleased with any copy that happened to come into his hands. Something of this sort appears to have happened in the case of the 1609 quarto of *Troilus and Cressida*. In 1602-3 the piece was entered to Roberts conditionally upon his obtaining 'authority,' which he seems to have failed to do, since it was re-entered in 1608-9 to Bonian and Walley, who may, as Mr. Fleay suggests, have taken over the copy from Roberts on his leaving business in 1607. They published a quarto in the course of the year with the following seemingly authoritative titlepage: "The Historie of Troylus and Cresseida. As it was acted by the Kings Maiesties seruants at the Globe. Written by William Shakespeare." To this, however, the

King's company appears to have taken exception, but the only result was the cancelling of the first leaf, which was replaced by a half-sheet containing a new titlepage and an enigmatically defiant preface, the later issue thus at first sight presenting the strange anomaly of a sheet of five leaves. The later titlepage ran : "The Famous History of Troylus and Cresseid. Excellently expressing the beginning of their loues, with the conceited wooing of Pandarus Prince of Licia. Written by William Shakespeare."

The habit of reprinting titlepages in order to make a book appear up to date was also, of course, common. One of the most interesting cases is that of the *Tragical Reign of Selimus* which originally appeared anonymously from the press of Thomas Creede in 1594, the unsold copies being re-issued more than forty years later, namely in 1638, as printed "by Iohn Crooke for Richard Serger," the new titlepage also bearing T. G. as the author's initials, no doubt with the object of leading the public to suppose that it was from the pen of Thomas Goffe, whose tragedies on oriental and classical themes had then lately appeared. The reverse case, that of two distinct editions in which the titlepages alone are printed from the same setting up of the type, though naturally far less frequent, nevertheless occurs, and is rather difficult to explain, since it is not easy to see why the titlepage should have been kept in type after the rest had been distributed. One instance, I think, occurs in the two editions of the anonymous comedy *Albumazar*, printed in 1615. The editions are certainly distinct, having collations respectively A² B-L⁴ and A-I⁴, but so far as I am aware the titlepages are identical. Since, however, I only know of one library which contains copies of both editions (U.L.C.), I should be inclined to suspect that one copy had the title properly belonging to the other edition, were it not for the fact that the identical case repeats itself in connection with the *Return from Parnassus*, copies of the two editions of which, published in 1606, may be compared both at the Bodleian and at Trinity College, Cambridge. Here we find that while the two editions have respectively the collations A-H⁴ I² and A-H⁴, the titlepages are again printed from the same setting up of the type. There is even a third case

in the 1609 *Pericles* (see Addenda and Corrigenda, p. cxxviii), though here one of the editions is unfortunately represented by a single copy, the proper titlepage to which may have perished and been replaced from a copy of the other edition.

All bibliographers, and most editors, are of course familiar with the practice which obtained among the old printers of keeping works in type for a considerable period, and making alterations and corrections in the text during the then lengthy process of printing off. Of this practice the first quarto of *Lear* is the classical example, no two out of the six known copies agreeing throughout.* Another example typical of a large class is the *Revenger's Tragedy*, which originally appeared with the date 1607. In the course of printing off, however, several corrections were made in the text, and the later copies bear date 1608. In these cases it is often most difficult to decide whether we are merely to assume that 'copies differ,' or to recognise a different issue or even edition. I may mention that in my *List*, no notice has been taken of mere corrections in the text, while on the other hand a change of date or imprint, or any alteration amounting to a resetting of an appreciable portion of the type, has been held to constitute a separate issue. The practice reached its climax in the case of Jasper Mayne's *City Match*. This comedy was printed as a quarto in 1658 and issued along with the *Amorous War*. The following year it was deemed advisable to republish it as an octavo, and the type not having been distributed was rearranged with that view, not only the distribution of the pages being altered in the frame, but three lines from the bottom of the first page of the text being transferred to the top of the second, six from the bottom of the second to the top of the third, and so on throughout, the titlepage and some of the preliminary matter alone being reset. A similar though simpler case occurs in Carlell's *Passionate Lovers*

* Though I have quoted two Shakespearian quartos as well known examples of prevalent practices, it is not my intention to go into the bibliographical questions connected with his works. Many of these are matter of common knowledge, while the very complicated problems connected with the folios I regard as the special preserve of Mr. Sidney Lee.

of 1655. Here the octavo issue appears to be the earlier, and the pages to have been subsequently re-arranged as a quarto. No alteration of the type was made, and the page of print is rather small for the quarto size.

Of this habit of correcting the text while a work was printing off, there is, however, no more interesting case than that of the first folio of Ben Jonson's works, though so far as I know, no notice has ever been taken of it, beyond a few obvious points occurring on the titlepages to the various parts. Not only did the volume in question undergo careful revision in proof, no doubt at the author's own hands, but after the bulk of the edition had been printed off, many further corrections and alterations, in some cases involving the resetting of whole pages, were made, which are only presented in a very few copies. One of these is the magnificent copy on large paper preserved in the Grenville collection in the British Museum. The distinctive features of the two issues can perhaps best be illustrated by a comparison of this with the small paper Museum copy (C. 39. k. 9) which belongs to the more usual uncorrected issue. For convenience sake, I shall refer to the two copies as L.P. and S.P. respectively.

The first divergence to be noted occurs in the engraved title page to the volume. The imprint in the S.P. copy runs: "LONDON | printed by W: | Stansby, and are | to be fould by | Rich: Meighen." In the L.P. copy this has been erased and re-engraved as follows: "Imprinted at | London by | Will Stansby." The titlepages appear, however, to be distinct from the rest of the volume, either titlepage being found with either text, since of two copies preserved, one in the University Library and the other in the Library of Trinity College, Cambridge, in both of which the text usually agrees with S.P., the former has the long and the latter the short imprint. In the text, the differences begin with *Every Man out of his Humour*, the titlepage to which, sig. G₁, has a woodcut border in the S.P. copy, which is absent in the L.P., the letterpress likewise being reset in larger type. The verso is blank in both cases, but the recto of G₂, which has no number in S.P., is in L.P. paged 81, should be 76. The subscription to the dedication on the same page has also been reset,

S.P. reading: "By your true Honorer, Ben. Ionson," which in L.P. is altered to: "By your honourer, Ben. Ionson." From G₅ onwards several pages have been corrected and partially reset, three lines from the foot of G_{5^r} being moved to the top of G_{5^v}, and two lines from the foot of G_{5^v} to the top of G_{6^r}. Also on G_{5^v} a stage-direction occupying one line of text has been omitted. Several other directions throughout the volume have likewise been omitted, but in these cases merely from the margin. A casual inspection also reveals alterations in the text and partial resetting of the type at signatures G_{6^v}, L_{6^r}, O_{6^r}, 2Y_{1^r-2Y_{4^v}}, 2Y_{6^r}, and again on the last two pages of the volume, where in the Masque of *The Golden Age Restored*, the two songs after the dance with the ladies are transposed. In addition to these differences, the L.P. copy omits the words "for Matthew Lownes" from the imprint on the separate titlepage to *Poetaster*. The titlepage to *Cynthia's Revels* presents difficulties, for both the L.P. and S.P. copies in the Museum agree in having a plain titlepage, while both the Cambridge copies above mentioned have a woodcut border. Both copies preserved in the Bodleian exhibit points of interest. Thus the engraved titlepage to the Douce copy has an imprint different from either given above. It runs: "LONDON | Printed by | William Stansby." Again, while agreeing as elsewhere with S.P. in having Lowndes' name on the titlepage to *Poetaster*, it differs in having an ornamental woodcut border. The other copy (Art. A.A. 83) is interesting as representing a transition stage of sheet G, the text being uncorrected except as regards the omission of the stage-direction on 5^v. It is evident that the alterations were from the S.P. to the L.P. text, not only on account of the nature of the changes themselves, but from the fact that irregularities in the type in S.P., when not deliberately set right, appear on the whole exaggerated in the L.P., proving this to be the later of the two. The volume was reprinted in 1640. In all crucial cases the reprint follows the corrected text, except in the case of the subscription to the dedication on G₂. This, then, would appear to be a late correction made after the bulk of the others, and not found in all copies of the corrected text.*

* The 1640 reprint includes one epigram not in the 1616 edition, which must have been added from MS., since it is dated 1629.

After Jonson's death on August 6, 1637, the question of an edition of his uncollected works naturally arose. The fate of his papers, from which the second volume of the 1640 edition was mostly printed, was long uncertain. Gifford wrote: "Into whose hands his papers fell, as he left, apparently, no will, nor testamentary document of any kind, cannot now be told; perhaps, into those of the woman who resided with him, as his nurse, or some of her kin; but they were evidently careless or ignorant and put his manuscripts together in a very disorderly manner, losing some and misplacing others." In 1659, however, the well-known publisher, Humphrey Moseley, issued by way of supplement to the 1658 edition of Suckling's *Fragmenta Aurea*, a volume entitled *The Last Remains of Sir John Suckling*, containing *inter alia* an unfinished tragedy, *The Sad One*, concerning which he wrote in the address to the reader as follows: "Nor are we without a sufficient President in Works of this nature, and relating to an Author who confessedly is reputed the Glory of the English Stage (whereby you'll know I mean Ben: Johnson) and in a Play also of somewhat a resembling name, *The Sad Shepherd*, extant in his Third Volume; which though it wants two entire Acts, was nevertheless judg'd a Piece of too much worth to be laid aside, by the Learned and Honourable Sir Kenelme Digby, who published that Volume." We are, therefore, justified in assuming that Sir Kenelm Digby at least prepared the papers for the press, and though this may not have amounted to much, I may mention that the text of the volume is in a very much better condition than Gifford's violent and uncritical abuse would lead one to suppose. On the other hand the volume bristles with bibliographical difficulties.* In the first place it contains three plays "printed by I.B. [i.e., John Beale] for Robert Allot" as early as

* Mr. Brinsley Nicholson contributed an article on "Ben Jonson's Folios" to *Notes and Queries*, June 18, 1870, in which he compared the results of his investigations with the statements of Gifford and Lowndes. It is a careful piece of work, based on a minute examination of a certain number of copies, but to discuss his corrections and errors here would but further confuse an already intricate subject. I can only say that the article does not contain, as Mr. Hazlitt in the Catalogue of the Huth Library asserts, "all that can be said on the subject." For instance, Nicholson was unaware of the existence of the corrected issue of 1616.

1631, though there is no definite evidence of their having been published at that date. These are *Bartholomew Fair*, *The Staple of News*, and *The Devil is an Ass*, of which the second alone appears on the books of the Stationers' Company, being entered under date of April 14, 1626, to J. Waterson, though no edition by him is known. The above is the order in which the plays are given on the general title of 1640, and is also that in which they are most commonly found. Strictly speaking, however, the second and third should change places, since *Bartholomew Fair* ends with sig. M₄ (p. 88), and is consequently continuous with the *Devil is an Ass*, which begins on sig. N₁ (p. 91, two pages being skipped in the numbering). The *Staple of News*, on the other hand, has signatures 2A-(2)16 (pp. 1-76). This arrangement actually occurs in one of the B.M. copies (C. 28. m. 12). It should be further noticed that each play has a separate titlepage, and that that of *Bartholomew Fair* occupies sig. A₂. Of A₁ I have been unable to discover any trace, and therefore cannot say whether it was blank or not. Its place was, of course, supplied, when the plays were included in the 1640 folio, by the general titlepage to that volume, so that the irregularity is not at first sight apparent. It is, therefore, not impossible that A₁ may have been a general titlepage to these plays, and that they were intended as a supplement to the folio of 1616.* This suggestion receives some slight support from the titlepage of 1640 which, while stating that the volume contains "these Plays, Viz. 1 Bartholomew Fayre. 2 The Staple of Newes. 3 The Divell is an Asse," makes no reference to the other plays, masques, etc., included. Is it possible that the printer of 1640 followed, to some extent at least, a lost titlepage of 1631? Possibly further search through the imperfectly known treasures of our

* This theory is not invalidated by the letter quoted by Nicholson, in which Jonson, apparently referring to the three plays in question, complains of the printer, to whose remissness he ascribes the fact that more is not already in type, nor again by the likelihood of the ill-success of the *New Inn* having caused the publication to be suspended. Very likely a second volume was then in contemplation, and this project falling through, such matter as was in type may have been issued as a supplement to the 1616 volume. This view receives support from the fact of a certain number of copies having been printed on large paper to range with those of the former edition. One of these is in the library of Mr. Huth.

public and private libraries may yet be rewarded by the discovery of a perfect copy of the sheets as they issued from the press in 1631, but as yet all search has, so far as I am aware, proved vain.

The remainder of the volume, in which the plays included all appeared for the first time,* was set up in three sections, the order of which presents some difficulty. One section contains the *Magnetic Lady*, *Tale of a Tub*, and *Sad Shepherd*, and has sigs. A-P⁴ Q² R-V⁴ (pp. 1-156 with various misprints); another the *Masques*, *Underwoods*, and the fragment of *Mortimer*, with sigs. B-Q⁴ R² S-X⁴ Y² Z-2O⁴ 2P² 2Q⁴ (pp. 1-292); a third *Horace*, his *Art of Poetry*, the *English Grammar* and *Discoveries* with sigs. A-K⁴ L² M-R⁴ (pp. 1-132). This is the order in two copies in my possession and in one in the British Museum (79. l. 4) while two other Museum copies (C. 39. k. 9, and C. 28. m. 12) agree in placing the *Masques* section before the *Magnetic Lady*. Some light may be gained from the folio of 1692. In the first place it may be mentioned with regard to the three plays of 1631 that this folio not unnaturally follows the order of the title-page of 1640, and places the *Devil is an Ass* before the *Staple of News*. With regard to the rest of the volume, it alters the order of works within one of the above mentioned sections, placing the *Masques* after *Underwood* and *Mortimer*. This is, of course, out of the question in the case of the 1640 folio. Otherwise, the sections themselves are in the same relative order as above given, namely *Magnetic Lady* section, *Masques* section, *Horace* section. This, then, I am inclined to regard as the correct order. But it will be further noticed that the second (*Masques*) section begins with

* In this connection I should like to remark that Mr. Fleay repeatedly asserts in his *Biographical Chronical* that *The New Inn* appeared in the present volume. Mr. Hazlitt makes the same statement, both in his *Handbook to Old English Literature* and his *Manual of Old English Plays*. It is utterly without foundation in fact, the play in question having been published in 8vo in 1631, and not being reprinted till the folio of 1692, where it appears at the very end of the volume, followed only by the *Leges Conviviales*. I speak from experience when I say that careless misstatements of this kind add enormously to the labour of subsequent investigators.

signature B,* and furthermore I may add that the recto of B₁ is more or less soiled in all the copies, amounting to at least a dozen, that I have had an opportunity of examining. This part must therefore have lain folded and exposed to the dust for some time before the volume was finally made up, which suggests that it was printed first and had to wait for the others, a suggestion borne out by the fact that both the other groups contain special titlepages dated 1641, while the two in the second group agree in the date 1640. If, then, the second group was printed first, it was probably originally intended to follow immediately upon the 1631 plays (as we find it in the two Museum copies above mentioned), or even to begin the volume, in either of which cases the titlepage and any preliminary matter would naturally belong to this part. If no copy for these was supplied, the printer would very likely begin with signature B so as to leave A for such additional matter. This we see is exactly what he has done; and so I conjecture that the sheet A of the second section is really represented by the general title-page to the volume.

And so at last, probably not till the spring of 1641, the volume appeared, from the press, it would seem, of B. Alsop and T. Fawcet, whose device is found on the title. But its adventures were not yet at an end. During the course of the year, the stock of the Allot plays of 1631 gave out. Thereupon the publisher, Richard Meighen, caused the *Devil is an Ass* to be reprinted alone and prefixed to the remainder of his edition of the rest of the volume. For this purpose he employed, not Alsop and Fawcet, but T. Harper, whose device appears upon the titlepage, though the imprint, dated 1641, mentions neither printer nor stationer. The general title, since it mentioned the three plays by name, had, of course, to be suppressed. It is difficult to make an estimate on such a point which shall have any value, but there must have been a considerable number of copies of this issue put forth, certainly I should think a quarter of the entire edition. They are not much 'esteemed,' being usually regarded as imperfect, and though for this

* My attention was first called to this point some time ago by Mr. Gordon Duff,

reason seldom found in collections are not uncommon in the second hand market. I am convinced, however, that this is a genuine issue, and that the copies appear as they did when they left the stationer's shop.*

There are certain variations in point of detail in the 1640-41 portion of the volume, which make it probable that the type was standing for some time, and that the whole of the edition was not printed off at once. Thus of three copies in my possession one has the word "Finis" at the end of the *Tale of a Tub*, and the words "Left unfinished" at the end of *Mortimer*, while the other two agree in omitting the "Finis" in the former case, and in reading "Hee dy'd, and left it unfinished" in the latter. Of the Museum copies one has the "Finis" while two have not, but all three agree in having the longer note at the end of *Mortimer*.

A similar case of the reprinting of a portion of a book occurs in works of Thomas Randolph. The only play of his which appeared during his life was the *Jealous Lovers*, a comedy acted by the Students of Trinity College before Charles and Henrietta Maria in 1632, and which appeared the same year "Printed by the Printers to the Universitie of Cambridge." The volume was a quarto, and was reprinted, again in quarto, in 1634, the year of Randolph's death, after which his works were collected by his brother Robert and printed by the printers to the University of Oxford in quarto in 1638. The *Jealous Lovers*, however, being the property of the Cambridge printers, as well as *Aristippus*, which had already appeared in London, were not included in the volume. In 1640 the works were reprinted in octavo, and the same year an octavo edition of the *Jealous Lovers* was issued at Cambridge. The two are often found bound up together, and it is not unlikely that they were issued by mutual agreement, but I do not consider that they form one publication. No mention is made of the *Jealous Lovers* on the titlepage

* Nicholson supposed that it was the stock of *Devils* alone that ran out, and assumed an issue containing two plays of 1631 and one of 1641. It is, however, inherently unlikely that the stocks of the three Allot plays should have varied, and I am not aware that any copy in the state assumed has ever been recorded.

of the Works, the words "The second Edition Enlarged" more likely referring to the fresh poems that were added to this edition. The play at least occurs separately, a copy being in the University Library at Cambridge, while nothing can be argued from the fact of their being found together, since the *Jealous Lovers* of 1632 or 1634 are frequently found bound up with the works of 1638, of which they are necessarily independent. In any case, the edition of the play outlasted that of the Works, and the surplus stock seems to have come into the hands of a piratical London stationer—Richard Royston apparently—who reprinted the Oxford volume in 1643 as "The Third Edition inlarged. Whereunto is added, *The Jealous Lovers*," carefully suppressing both his own and the printer's name, and adding the Cambridge *Jealous Lovers* of 1640. The volume, which is detestably bad alike as regards text and typography, does not seem to have gone off very rapidly, for it took three years to exhaust the stock of *Jealous Lovers*. This play was then reprinted and bound up with the remaining sheets of the rest of the volume. This reprint, however, is not common; Mr. Hazlitt, who edited Randolph in 1875, knew of it, but the only copy I have seen is one in my own possession. It is badly executed, very much in the style of the rest of the 1643 volume, and is "Printed for Richard Royston, at the Angel in Ivie Lane, 1646."

I said above that the publisher of the 1643 volume suppressed both his and the printer's name, which is true, but on the separate titlepage to *Amyntas*, he preserved the Oxford imprint, and also the original date, 1640. This perplexing habit of reprinting imprints sometimes produces very startling results. Since the publication of my *List of Plays*, there has come into my possession an edition of "The Works of Sir Iohn Suckling. . . . Printed for Henry Herringman at the Anchor in the Lower Walk of the New Exchange, 1676." I can find no record of such an edition,* nor indeed of any edition between the *Fragmenta Aurea* of 1658 (with its

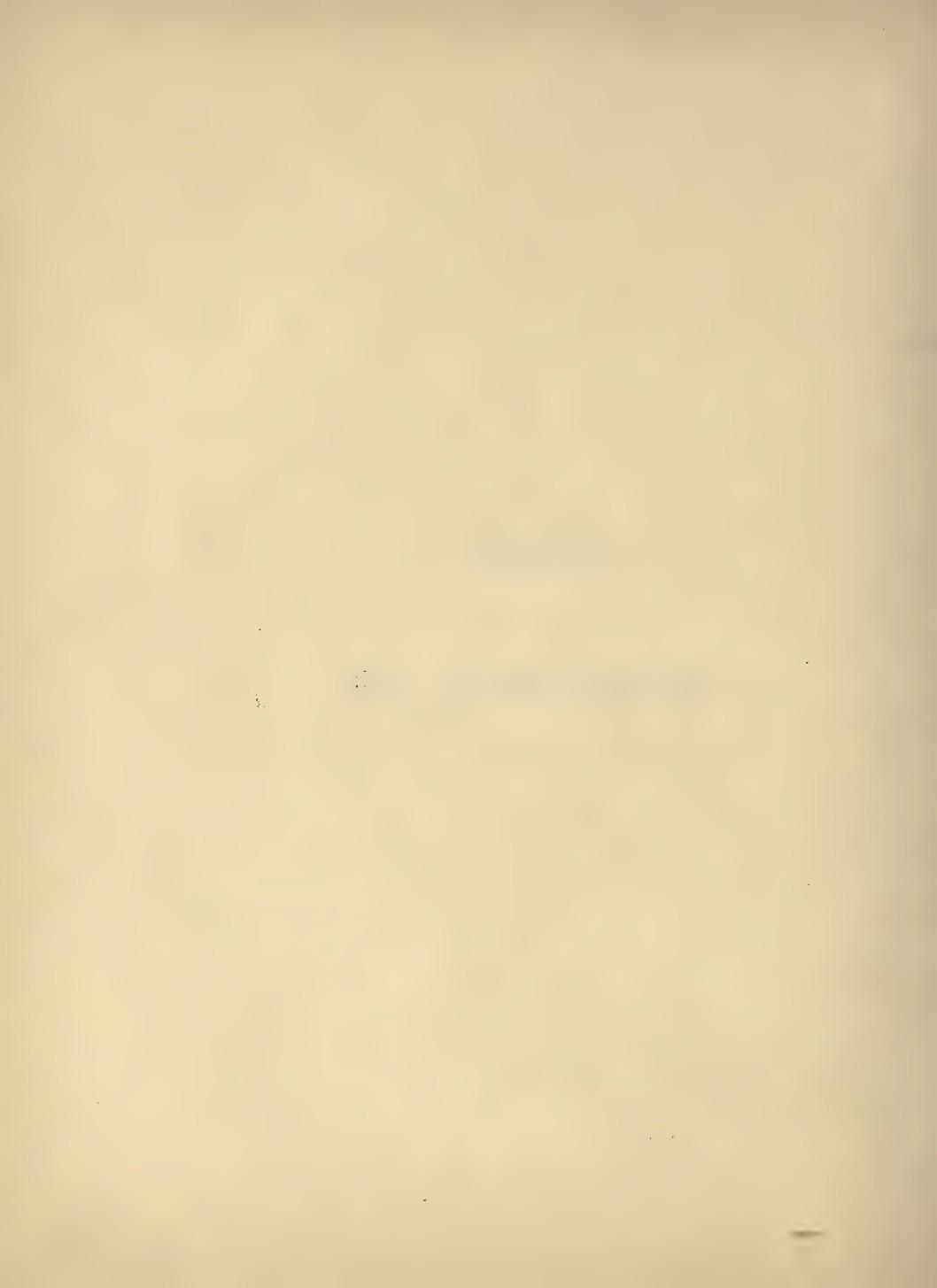
* Except as mentioned among the collected editions of Suckling at the end of Halliwell's *Dictionary* (copied in Hazlitt's *Manual*). It is not mentioned in Lowndes, in Hazlitt's *Handbook* or *Collections and Notes*, or his edition of Suckling, nor is it in the British Museum.

supplement, the *Last Remains* of 1659), and the *Works* of 1696. At first sight, I supposed the volume to be made up of parts of different editions with a new titlepage prefixed, but a closer examination showed it to be a genuine edition with separate titlepages reprinted from various earlier editions published by Humphrey Moseley. Thus the *Poems* are dated 1648, the three plays, *Aglaura*, *The Goblins* and *Brennoralt*, 1658, *The Last Remains* (reprinted with separate signatures as in the original issue) 1659. The titlepage to the alternative version of Act V of *Aglaura*, on the other hand, is “Printed for H. H. 1672,” the whole, as I have said, being preceded by a general titlepage dated 1676. This is the first complete edition of Suckling’s works, and it is, I think, the wildest piece of book-making from the bibliographical point of view that I have yet had the pleasure of coming across.

I hope that in the course of the above discussion I may have been able to throw a little light on certain bibliographical problems connected with the English drama, but it must be understood that it has rather been my object to take typical cases than to attempt an exhaustive inquiry. There are many points of interest on which I have not touched; I will only here mention the order of the commendatory verses to *Cartwright’s* plays published in 1651, as well as the cancel in the poems in the same volume, and the order of the sections in the folio editions of *Cowley’s* works, while many other puzzles will at once occur to the mind of those who have devoted any attention to the subject. I may add that there are certain questions of detail in connection with the 1692 folio of Ben Jonson’s works which I have not touched upon above. Perhaps some ingenious bibliographer will explain, *inter alia*, why sheet 3C of that volume is, as I believe, invariably discoloured?

APPENDIX I.

ADVERTISEMENT LISTS.



APPENDIX I.

ADVERTISEMENT LISTS.

The following are reprints of the dramatic items from some old stationers' advertisements, together with notes showing the use that can be made of them. The collection is by no means complete, consisting only of some specimen lists occurring in dramatic publications, taken by way of illustration. For this purpose I have selected four of Moseley's, ranging from 1650 to 1654, six of Leake's from 1652 to 1660, one of Bedell & Collins' dated 1656, and one of Crooke's dated 1661.

HUMPHREY MOSELEY. I. 1650.

Joseph Rutter. *The Cid.* W. Wilson for H. Moseley. 1650 12°

Sig. D4.] *Courteous Reader,* These Bookes following are Printed for Humphrey Moseley, and are to be sold at his shop at the *Princes Armes* in St. Paul's Church-yard.

Sig. D5^v.] Choyce POEMS, with Excellent Translations, and Incomparable Comedies and Tragedies, written by severall Ingenious Authors.
[Nos. 1-30.]

Included in Moseley's List II, 1653.

HUMPHREY MOSELEY. II. 1653.

Richard Brome. *Five New Playes.* for H. Moseley, Richard Marriot, and Thomas Dring. 1653. 8°.

One sheet of advertisements at the end, signed A.

Sig. A1.] *Courteous Reader,* These Books following are printed for Humphrey Moseley, and are to be sold at his Shop at the *Prince's Armes* in St. Paul's Church-yard.

Sig. A3^v.] *Choice Poems, with excellent Translations, and incomparable Comedies and Tragedies, written by several ingenious Authors.* [Nos. 54-103.]

Sig. A6.] *Books newly printed this present year for Humphrey Moseley.* [Nos. 104-117.]

Sig. A7.] *Books printed this Tearn for Humphrey Moseley.* [Nos. 118-129.]

Sig. A8.] *These Books I have now in the Presse, ready to come forth.* [Nos. 130-135.]

All included in Moseley's List IV, 1654.

HUMPHREY MOSELEY. III. 1653.

Thomas Middleton. *The Changeling.* for H. Moseley, 1653. 4°. [4 entries.]

Sig. I3^v. *PLAYES newly Printed.*

1.] [See IV. 134.]

2.] [See IV. 135.]

PLAYES in the Press.

3]. [See IV. 137.]

4]. Also, *The Spanish Gypsies.*

No doubt Middleton's "Spanish Gipsy" (*cf. Ap. II*). The edition of 1653, however, is by *I. G. for R. Marriot*, and the play does not appear in List IV of the following year. *Plays*, p. 80.

HUMPHREY MOSELEY. IV. 1654.

William Cavendish, Duke of Newcastle. *The Country Captaine, And the Varietie.* for H. Robinson and H. Moseley. 1649.

One sheet of advertisements signed A, added later.

Sig. A1.] Courteous Reader, these Books following are printed for *Humphrey Moseley*, and are to be sold at his Shop at the *Prince's Armes* in *St. Paul's Church-yard*.

Various Histories, with curious Discourses in humane learning, &c. [Nos. 1-35.]

Sig. A2.] *Books in Humanity lately Printed.* [Nos. 36-46.]

Sig. A3.] *Severall Sermons, with other excellent Tracts in Divinity written by some most eminent and learned Bishops, and Orthodox Divines.* [Nos. 47-67.]

Sig. A4.] *Books in Divinity lately Printed.* [Nos. 68-75.]

Sig. A4^v.] *Choice Poems with excellent Translations by the most eminent wits of this Age.* [Nos. 76-104.]

76. *Fragmenta Aurea*, a collection of all the incomparable Pieces written by Sr. John Suckling Knight. 8°.

Moseley, I. 3 and II. 56. *for H. Moseley, 1648. Plays*, p. 113.

81. *Pastor Fido*, the faithfull Shepheard, a Pastoral, newly translated out of the Original, by Mr. Rich. Fanshaw, Esq; 4°.

82. Poems, with a discovery of the Civil Warres of *Rome*, by Mr. Richard Fanshaw, Esq; in 4°.

I. 7 and 8, II. 60 and 61. *R. Raworth [for H. Moseley] 1647 and for H. Moseley 1648*, the ‘Poems’ being added in the latter year. It appears from this entry that the play was published separately; the ‘Poems’ cannot have stood alone, so that No. 82 must refer to the whole volume. The work falls outside the limits of the *List of Plays*.

85. Medea, a Tragedy written in Latine by *Lucius Annaeus Seneca*, Englished by Mr. Edward Sherburn Esq; with Annotations, 8°.

I. 11 and II. 64. *for H. Moseley, 1648.* Outside our limits.

88. Poems with a Masque by *Thomas Carew*, Esq; Gentleman of the Privy Chamber to his late Majesty, revived and enlarged with Additions. 8°.

II. 99. *for H. M[oseley?]. and are to be sold by J. Martin, 1651. Masques*, p. 3.

89. Poems of Mr. John Milton, with a Masque presented at *Ludlow Castle* before the Earle of *Bridgewater*, then president of Wales, 8°.

I. 13 and II. 66. *R. Raworth for H. Moseley, 1645. Masques*, p. 18.

90. Poems, &c. with a Masque called The Triumph of Beauty, by James Shirley, Gent. 8°.

I. 14 and II. 67. *for H. Moseley, 1646.* The volume contains three parts, *viz.*, “Poems, &c.” “Narcissus,” “The Triumph of Beauty,” each with separate signatures, pagination and titlepages. From the present entry, however, it would appear that they formed one publication. *Masques*, p. 23.

95. Poems written by Mr. William Shakespeare, Gent. 8°.

II. 91. *T. Cotes and are to be sold by I. Benson, 1640.*

Sig. A5^v.] *Poems lately Printed.* [Nos. 105-107].

105 [*bis*]. Choice Poems with Comedies and Tragedies, by Mr. William Cartwright late student of Christ Church in Oxford, and Proctor of the University. The Aires and songs set by Mr. Henry Lawes, servant to his late Majesty in his publick and private Musick. 8°.

II. 100. *for H. Moseley, 1651. Plays*, p. 17.

Sig. A5^v]. *Incomparable Comedies and Tragedies written by several Ingenious Authors.* [Nos. 108-133.]

108. Comedies and Tragedies written by *Francis Beaumont* and *John Fletcher*, never printed before, and now published by the Authors Originall Copies, containing 34 plays, and a Masque, Fol.

I. 1 and II. 54. *for H. Robinson and H. Moseley*, 1647. *Plays*, p. 3.

109. The Elder Brother

110. The Scornful Lady

111. The Woman Hater

112. *Thierry & Theodoret* 4°

113. *Cupids Revenge*

114. *Mounseur Thomas*

115. The two Noble Kinsmen

Francis Beaumont

&

John Fletcher.

Gent.

by

109. II. 76. *for H. Moseley*, 1651. *Plays*, p. 10.

110. II. 77. Two editions *for H. Moseley*, 1651. *Plays*, p. 6.

111. I. 21 and II. 74. *for H. Moseley*, 1649. *Plays*, p. 4.

112. I. 22 and II. 75. *for H. Moseley*, 1649. *Plays*, p. 9.

113. II. 78. The latest known edition is by *A. M[atthewes?]*, without book-seller's name, 1635. *Plays*, p. 5.

114. II. 79. *T. Harpur for I. Waterson*, 1639, re-issued with a new titlepage, as "Father's own Son," *for R. Crofts*, n.d. *Plays*, p. 10.

115. II. 80. *T. Cotes for I. Waterson*, 1634, and bears the names of Fletcher and Shakespeare on the titlepage. *Plays*, p. 9.

116. The Country Captain and the Variety, two Comedies written by a person of Honour. 12°.

I. 26 and II. 87. *for H. Robinson and H. Moseley*, 1649. Of the first the book-sellers appear to have bought up a foreign edition, since the separate titlepage bears the imprint *In s'Grave van Haghe* [? s'Graven Haag = The Hague]. *Samuell Brown*, 1649. The separate title to the "Variety" has Moseley's name alone. It is to this volume that the present list was added in 1654. *Plays*, p. 18.

117. The Sophy, a Tragedy written by Mr. *John Denham*, Esq.; Fol.

II. 97. *R. Hearne for T. Walkley*, 1642. *Plays*, p. 35.

118. *Brennoralt* or the discontented Collonel, a Tragedy written by Sir *John Suckling* Knight. 4°.

The only known separate edition is that under the title of "The Discontented Colonell," *E. Griffin?*, *for F. Eagles-field*, n.d., while all the collected editions are 8vo. *Plays*, p. 113.

119. The deserving Favorite by Mr. *Lodowick Carlel*. 4°.
for M. Rhodes, 1629. Moseley subsequently issued an edition of his own in 1659.
Plays, p. 16.
120. *Albovine King of Lombardy*
121. The Just Italian. 4°.
122. The Cruel Brother. 4°.
123. The Unfortunate Lovers
124. Love and Honour. 4°.
120. II. 81. *for R. M[eighen?]*. 1629. *Plays*, p. 28.
121. II. 82. *T. Harpur for I. Waterson*, 1630. *Plays*, p. 28.
122. II. 83. *A. M[atthews?]*. *for I. Waterson*, 1630. *Plays*, p. 28.
123. I. 23 and II. 84. *for H. Moseley*, 1649. Moseley evidently bought up the remainder of the former edition, *R. H[odgkinson?]*. *sold by F. Coles*, 1643, and issued the sheets with a new titlepage. *Plays*, p. 28.
124. I. 24 and II. 85. *for H. Robinson and H. Moseley*, 1649. *Plays*, p. 28.
125. The Sophister by Dr. Z. 4°.
I. 20, without any indication of authorship. II. 73. "by Dr. S." Langbaine makes no suggestion as to authorship. Halliwell, following the *Biog. Dram.*, states that the play "is said to have been written by Dr. Zouch," a suggestion which becomes an assertion with Fleay and Hazlitt, though they give no authority. The ascription is, however, borne out by the present entry.
126. Revenge of *Bussy D. Ambois*
127. *Byrons Conspiracy*. 4°.
128. *Byrons Tragedy*.
126. *T. S[nodham?]. sold by I. Helme*, 1613. *Plays*, p. 20.
127 and 128. The two plays form one publication in the only known editions, the latest of which is *N. O[kes?]. for T. Thorpe*, 1625. *Plays*, p. 20.
129. Contention for Honour & riches
130. Triumph of Peace. 4°.
129. II. 88. The only known edition is *E. A[lde?]. for W. Cooke*, 1633. *Masques*, p. 23.
130. II. 89. adds "a Masque presented by the four honourable Houses of Inns of Court before the King, and Queens Majesty at Whitehall, 1633." Four issues of the same edition appeared for *W. Cooke*, in 1633. *Masques*, p. 23.
131. The Dutchess of *Malfi* by *John Webster*.
- II. 90. *I. Raworth for I. Benson*, 1640. *Plays*, p. 118.
132. The Northern lass by *Richard Brome*.
- The only known edition previous to 1654 is *A. Mathewes sold by N. Vavasour*, 1632. Subsequently an edition was published by Moseley's widow, *for A[nne?]. Moseley*, 1663. *Plays*, p. 14.

133. The Cid, a Tragicomedy translated out of French into English by Joseph Rutter Gent. 12°.

I. 27 and II. 92. This is the second edition of Part I, *W. Wilson for H. Moseley*, 1650. The first edition of Pt. I had appeared, *J. Haviland for T. Walkly*, in 1637, and Part II, *I. Okes for S. Browne*, in 1640. Moseley probably bought up the remaining copies of Part II to issue with his reprint of Pt. I; but he did not issue either a general titlepage or a new one to Pt. II, and his reprint is also found separate. *Plays*, p. 91.

Sig. A6.] *Plaies lately Printed.* [Nos. 134-140.]

134. THE Wild-Goose-Chase a Comedy written by *Fr. Beaumont and John Fletcher*. Fol.

II. 115 and III. 1. for *H. Moseley*, 1652. *Plays*, p. 11.

135. The Widow, a Comedy by *Ben. Johnson, John Fletcher, and Thomas Midleton*. 4°.

II. 116 and III. 2. for *H. Moseley*, 1652. *Plays*, p. 79.

136. The Changling by *T. Midleton and W. Rowley*.

II. 126. and contains List III. for *H. Moseley*, 1653. *Plays*, p. 79.

137. Six new plaies. 1. The Brothers. 2. The Sisters. 3. The Doubtfull Heir. 4. The Imposture. 5. The Cardinall. 6. The Court-Secret, by *James Shirley Gent.* 8°.

II. 130 adds: "Being all that ever the Author made for the Private house in *Black-Fryers*." III. 3 adds: "being All that were Acted at the *Black-Fryers*; Together with the *Court-Secret*, written by the same Author, but never yet Acted." for *H. Robinson and H. Moseley*, 1653. "The Doubtful Heir," however, though written for the Black-Friars' was performed at the Globe.

138. Five new plaies. 1. A mad couple wel matcht. 2. The Novella. 3. The Court Beggar. 4. The City Wit. 5. The Damoiselle by *Richard Brome Gent.* 8°.

for *H. Moseley, R. Marriot and T. Dring*, 1653. *Plays*, p. 13.

139. The Tragedy of *Alphonsus Emperor of Germany*, by *George Chapman*. 4°.

for *H. Moseley*, 1654. *Plays*, p. 21.

140. Two Tragedies, viz. *Cleopatra Queen of Ægypt*, and *Agrippina Empresse of Rome*, by *Thomas May Esquire*. 12°.

for *H. Moseley*, 1654. *Plays*, p. 75.

Sig. A6v.] *New and excellent Romances.* [Nos. 141-158.]

Sig. A7.] *Books newly printed this Terme for me Humphrey Moseley.*
[Nos. 159-170.]

Sig. A8.] *These Books I do purpose to print very speedily.* [Nos. 171-180.]

The last entry gives the date of the list, since it mentions "these present Times 1654."

N.B.—The large number of cases noted above in which no edition is known to have been issued by Moseley is remarkable. It would be impossible to suppose that in each case an edition by him has been lost—and it is also unnecessary. In many instances Moseley seems to have bought up the stocks of other booksellers when they left business; he may have intended to issue new titlepages, as he actually did in the case of D'Avenant's *Unfortunate Lovers* (IV. 123), but if so he seldom appears to have carried out his intention. Thus we find two books published by J. Benson (IV. 95 and 131) who continued in business till 1652. Moseley probably took over the stock in that year, since the books appear in Lists II. and IV. (1653 and 1654), but not in List I. (1650). Again we find three books originally belonging to J. Waterson (IV. 114, 115, and 121). These also are first found in List II., whence it would appear that Moseley did not take them over immediately upon Waterson's leaving business in 1641. They very likely remain in the hands of some third party, probably Waterson's heirs, for ten years. In the case of one of these plays (IV. 114) there is a re-issue, with a new titlepage for R. Crofts, n.d. This must have been after Moseley possessed the stock, since the dates of Crofts' business are 1657 to 1664. Moseley himself seems to have died in 1660 or 1661, but the business was carried on by his widow, Anne Moseley, till 1664, in which year the play in question must have passed immediately to Crofts and have been re-issued that year. Again, two of Shirley's Masques (IV. 129 and 130) bear the name of W. Cooke, who left business in 1641. As they are first mentioned in List II., we must again suppose an intermediate possessor. Other instances are IV. 126, published by J. Helme, who left business in 1616, and IV. 127, published by T. Thorpe, who continued till 1625, neither of which, however, appear in Lists I. or II.; also IV. 117, published by T. Walkeley, which appears in Lists II. and IV. Of Walkeley's publications none are later than 1652, except one dated 1658. This, however, is a reprint of a Peerage published by him in 1644 and I take it to be a case of reprinted imprint (see *Essay*, p. xx). Sometimes the stocks of certain plays appear to have been transferred to Moseley, although the original publisher continued in business. One case in point is IV. 118, which Moseley was probably obliged to purchase of F. Egglesfield in order to have the right of the play for his collected edition of 1646; another is IV. 123, which he obtained from F. Coles, and which is the only case, as far as we know, in which he supplied a new titlepage. In two other cases, namely, IV. 119, published by M. Rhodes, who ceased publishing in 1629, and IV. 132, published by N. Vavasour, who continued till 1643, subsequent editions appeared, in the former case for Moseley himself in 1659, in the latter for his widow in 1663. In neither case, however, does the play appear to have come into Moseley's hands directly, being included in List IV. only. In the case of IV. 120, which was published by R. Meighen [?] in 1629, and which appears first in List II., the play must have been taken over from Meighen's successors (see note to Bedell's List, 1656). The only person with whom Moseley seems to have been connected in publishing ventures is Humphrey Robinson. Their connection was, however, of a casual nature, and does not appear to have gone beyond the publishing of individual books. They first joined forces for the publication of Beaumont and Fletcher's unprinted plays (IV. 108) in 1647. In 1649 they issued the volume of the Duke of Newcastle's plays to the remaining copies of which List IV. was added

in 1654, and also D'Avenant's *Love and Honour* (IV. 124). The only other joint venture seems to have been Shirley's *Six New Plays* in 1653 (IV. 137). It is noteworthy that in every case the book is dramatic; Robinson's name always stands first.

WILLIAM LEAKE. I. 1652.

William Shakespeare. *Merchant of Venice*. for W. Leake, 1652. 4°.

This is a re-issue of an edition of 1637, but with a new titlepage, on the verso of which the list appears.

Sig. A1^v.] *These Books following, are Printed and sold by William Leake at the signe of the Crown in Fleetstreet.*

16 entries. All the plays (6 entries) are included in Leake's subsequent Lists.

WILLIAM LEAKE. II. 1655.

F. Beaumont and J. Fletcher. *A King and no King*. for W. Leake. 1655. 4°.

William Shakespeare. *Othello*. for W. Leake. 1655. 4°.

In both volumes the lists are printed from the same setting up of the type.

A King, sig. I4^v; *Othello*, sig. M4^v.] Printed or sold by *William Leake, at the signe of the Crown in Fleetstreet between the two Temple Gates:*

These Bookes following

46 entries. All the plays (10 entries) are included in List VI.

N.B.—Occurring in two volumes of 1655, the list presumably belongs to that year; it does not contain the *Prince d'Amour* (see List IV). On the other hand it bears some resemblances to List VI, such as the mention, in the *Christ's Passion* entry, of both Grotius' and Sandys' names (otherwise only in V and VI) and the inclusion of *Henry IV* (otherwise only in VI). There is, however, nothing impossible in the List having appeared in 1655.

WILLIAM LEAKE. III. 1660.

James Shirley. *The Wedding*. for W. Leake. 1660. 4°.

Sig. A1^v.] *Books printed or sold by William Leake, at the sign of the Crown in Fleet-street, between the two Temple-gates.*

52 entries. All the plays (9 entries) are included in the subsequent Lists.

WILLIAM LEAKE. IV. 1660.

F. Beaumont and J. Fletcher. *The Maids Tragedy*. for W. Leake. 1650

Sig. I4^v.] *Books Printed or sold by William Leake, at the sign of the Crown in Fleetstreet, between the two Temple-gates.*

53 entries. All the plays (10 entries) are included in the subsequent Lists.

If the date on the titlepage is correct, which it may be, then the list was printed on the verso of the last leaf ten years later, for it contains the advertisement of "Le Prince d'Amour," *i.e.*, not D'Avenant's masque, but a romance that appeared in 1660.

WILLIAM LEAKE. V. 1660.

James Shirley. *The Grateful Servant.* for W. Leake. [1660?]. 4°.

Sig. I2v.] *Books Printed, or Sold by William Leake, at the Sign of the Crown in Fleetstreet, between the two Temple Gates.*

53 entries. All the plays (10 entries) are included in List V.

WILLIAM LEAKE. VI. 1660.

F. Beaumont and J. Fletcher. *Philaster.* for W. Leake. [1660?]. 4°.

Sig. A1v.] *Books printed or sold by William Leake, at the sign of the Crown in Fleetstreet, between the two Temple-gates.* [60 entries.]

40. A *Tragady* written by the most learned *Hugo Grotius*, called *CHRISTUS PATIENS*) [*sic*] and translated into English by *George Sandys*.

Leake I. 16. "Christs Passion, a Tragedie, by *George Sands*." II. 32. "A Tragedy of Christs Passion, waitten [*sic*] by the most learned *Hugo Grotius* and Englished by *George Sands*." III. and IV. 26, without translator's name, V. 28. I. *L[egatt?]*, sold by *W. Leake*, 1640. Another issue, *I. Legatt* without bookseller's name, appeared the same year. *Plays*, p. 92.

PLAYES.

50.] The Wedding.

II. 40, IV. 53, V. 45. Contains List III. The latest known edition previous to 1655 is for *I. Grove* 1633. It is possible that Leake bought this up before issuing his own, for *W. Leake*, 1660. *Grove* continued in business till 1661. *Plays*, p. 106.

51.] Philaster.

I. 11, II. 39, III. and IV. 45, V. 46. for *W. Leake*, "fifth Impression," 1652, "sixth Impression," n.d. *Plays*, p. 8.

52.] The Hollander.

II. 41, III. and IV. 46, V. 47. The only known edition is, *I. Okes for A. Wilson*, 1640; a bookseller otherwise unknown. *Plays*, p. 41.

53.] The Merchant of *Venice*.

II. 46, III. and IV. 47, V. 48. Contains List I. for *W. Leake*, 1652. *Plays*, p. 99.

54.] The strange discovery.

I. 15, II. 45, III. and IV. 48, V. 49. Two editions, *E. Griffin?* for *W. Leake*, 1640. *Plays*, p. 43.

55.] *Maids Tragedy.*

I. 13, II. 42, III. and IV. 49, V. 50. for W. Leake, 1650. *Plays*, p. 6.

56.] *King and no King.*

I. 12, III. and IV. 50, V. 51. Contains List II. E. G[riffin?]. for W. Leake, 1639, and for W. Leake, 1655. *Plays*, p. 7.

57.] *Othello the Moor of Venice.*

II. 43, III. and IV. 51, V. 52. Contains List II. for W. Leake, 1655. *Plays*, p. 102.

58.] *The grateful servant.*

I. 14, II. 44, III. and IV. 52, V. 53. Contains List V. I. Okes for W. Leake, 1637, and for W. Leake, n.d. *Plays*, p. 107.

59.] *Henry the Fourth.*

II. 38. J. Norton sold by H. Perry, 1639. *Plays*, p. 98.

60.] *Tragædy of Hoffman.*

I. N[orton?]. for H. Perry, 1631. *Plays*, p. 22.

N.B.—Perry ceased publishing in 1644, and Leake had certainly acquired *Henry IV* before 1655, although it is omitted from List III-V.

Sig. A2^v.] These Books are lately come forth, and are to be sold by William Leake, at the Crown in Fleetstreet, between the two Temple Gates. [5 entries.]

N.B.—William Leake was in business from 1634 to 1674, I believe always alone. His shop was the *Crown* in Fleet Street, and he often used a crown as his device. He must be distinguished from the William Leake of the *Holy Ghost* in St. Paul's Churchyard, who was publishing from 1560 (or rather 1590?) till 1611.

GABRIEL BEDELL AND THOMAS COLLINS. 1656.

Thomas Goffe. *Three Excellent Tragedies.* for G. Bedell and T. Collins. 1656. 8°.

Sig. R5.] These Books are printed for, and sold by GA. BEDELL and THO. COLLINS, 1656., viz.

Books in folio. [16 entries.]

Sig. R5^v.] *Books in Quarto.* [17 entries.]

Sig. R6.] *Playes.* [20 entries.]

i.] *The Divels an Asse, by Ben. Johnson.* in Folio.

This can only refer, among extant editions of the play, to that prefixed in 1641 to the remaining sheets of the second vol. of 1640. This has neither printer's nor bookseller's name, but bears on the titlepage a device used at that date by the printer, T. Harper. The volume originally appeared in 1640 for R. Meighen. *Plays*, p. 56, and *Essays*, p. xviii.

- 2.] *The Marriage of the Arts*, in Quarto, by Barton Hollyday.
I. Haviland for R. Meighen, 1630. *Plays*, p. 54.
- 3.] *The Just General*, in Quarto.
A play by Cosimo Manuche, for M. M[eighen ?]. T. C[ollins ?]. and G. Bedell, 1652. It does not come within our limits.
- 4.] *The Bastard*, in Quarto.
A play by Cosimo Manuche, for M. M[eighen ?]. T. Collins and G. Bedell, 1652. It does not come within our limits.
- 5.] *The Wits*
- 6.] *The Platonick Lovers*
- 7.] *The Triumphs of Prince D'Amour*,
- Written by Sir William
D'Avenant, in quarto.
a Mask.
- for R. Meighen*, the former two in 1636, and the last in 1635. Bedell and Collins issued an edition of the two plays together in 1665. *Plays*, p. 28 and 27, and *Masques*, p. 6.
- 8.] *The Faithful Shepherdesse*, by John Fletcher Gent.
for G. Bedell and T. Collins, 1656. *Plays*, p. 9.
- 9.] *The merry Wives of Windsor*, by Shakespear, in quarto.
T. H[arper ?]. for R. Meighen, 1630. *Plays*, p. 100.
- 10.] *Edward the IV*. the first and second part, in quarto.
H. Lownes, without bookseller's name, 1626. *Plays*, p. 49.
- 11.] *Michaelmas Term*, in quarto.
T. H[arper ?]. for R. Meighen, 1630. *Plays*, p. 77.
- 12.] *Fine Companion*, in quarto.
A. Mathewes for R. Meighen, 1633. *Plays*, p. 69.
- 13.] *The Phænix*, in quarto.
T. H[arper ?]. for R. Meighen, 1630. *Plays*, p. 77.
- 14.] *The Combat of Love and Friendship*, by Dr. Mead.
for M. M[eighen ?]. G. Bedell, and T. Collins, 1654. *Plays*, p. 76.
- 15.] *The Martyr.*
- 16.] *Horatius*.
- In quarto.
- Polyeuctes and Horatius* translated from the French of P. Corneille by Sir W. Lower; the former *T. Roycroft for G. Bedell and T. Collins*, 1655, the latter *for G. Bedell and T. Collins*, 1656. *Plays*, p. 63.
- 17.] *The Hectors*, or the False Challenge, in quarto.
An anonymous comedy ascribed by Winstanley to E. Prestwich, and printed for *G. Bedel, and T. Collins*, in 1655. It does not come within our limits.

- 18.] *The Raging Turk, or Bajazet the II.*
- 19.] *The Courageous Turk, or Amurath the I.*
- 20.] The Tragedy of *Orestes*,
"Three Excellent Tragedies." for G. Bedell and T. Collins, 1656, containing the present List. The separate editions of the plays had been printed in 1631, 1632, and 1633 for R. Meighen.
- Written by Thomas Goffe,
Master of Arts, and Student
of Christs Church Oxford.
Newly reprinted, in octavo.

Sig. R6. *Books in octavo.* [20 entries.]

Sig. R6^v. *Books in 12° and 24°.* [13 entries.]

N.B.—The number of editions mentioned in the above List printed for R. Meighen deserves notice. The explanation is that Bedell and Collins succeeded to his business, as is shown by the fact of some of their books being printed for M. M., G. Bedell and T. Collins. Who this M. M. was is shown by the occurrence of imprints such as for Mercy Meighen and Gabriel Bedell, whence we may conclude that M. M. was Richard Meighen's widow. Meighen himself seems to have started in business, together with Thomas Jones, in 1615, to have dissolved the partnership in 1620, and to have died about 1640. After an interval of a few years the business was revived by the widow, Mercy Meighen, in partnership with Gabriel Bedell, their first book appearing in 1646. In 1650 Thomas Collins was taken in as a third partner. The retirement or death of Mercy Meighen in 1654 seems to have caused some confusion in the business. Thus we find Bedell's name together with R. Marriot and T. Garthwait on the titlepage of the *Reliquia Wottoniana* of that year, while Walter Montaigne's *Miscellanea Spiritualia* bears the imprint for J. Crook, G. Bedell, and Partners. Before the end of the year, however, Bedell and Collins appear to have settled down into partnership together, without any third party, and continued so till 1667. After this we lose sight of Bedell altogether, while his partner may perhaps be identified with the T. Collins who was in business with one J. Ford in 1671, and the Thomas Collins for whom a tract on the trial of Elizabeth Collier was printed in 1680. There were three other Collins in the booksellers' trade, a John, a Matthew, and a Richard, from whom he must be distinguished.

ANDREW CROOKE. 1661.

F. Beaumont and J. Fletcher. *Wit without Money.* for A. Crooke, 1661. 4°.

Sig. 13^v.] Plays written by Francis Beaumont, and John Fletcher, printed in Quarto. [Nos. 1-17.]

1 *Wit without Money.*

for A. Crooke, 1661. Containing the present List. *Plays*, p. 11.

2 *Night walker: or, the Little thief.*

for A. Crooke, 1661. *Plays*, p. 11,

3 *Opportunity.*

The play is Shirley's, and was published as such, *T. Cotes for A. Crooke and W. Cooke*, 1640, and re-issued with the imprint altered, *T. Cotes for A. Crooke*, n.d. *Plays*, p. 109-110.

4 *Coronation.*

T. Cotes for A. Crooke and W. Cooke, 1640. *Plays*, p. 11.

5 *Scornfull Lady.*

Latest known edition, *for H. Moseley*, 1651. *Plays*, p. 6.

6 *Elder Brother.*

for H. Moseley, 1651, and without name, 1661. *Plays*, p. 10.

7 *Philaster.*

The latest known editions are Leake's; see his List VI. No. 51.

8 *King and no King.*

Leake, List VI. No. 56, and without name, 1661. *Plays*, p. 7.

9 *Monsieur Thomas.*

For the latest known editions, see Moseley, List IV. No. 114.

10 *Rollo Duke of Normandy.*

i.e. "The Bloody Brother" as printed by *L. Lichfield* in 1640. *Plays*, p. 10.

11 *Rule a wife and have a wife.*

L. Lichfield, 1640. *Plays*, p. 11.

12 *Thierry and Theodoret.*

See Moseley, List IV. No. 112.

13 *Woman Hater.*

See Moseley, List IV. No. 111.

14 *Maids Tragedy.*

Leake, List VI. No. 55, and without name, 1661. *Plays*, p. 6-7.

15 *Knight ot'h [sic] Burning Pestle.*

The latest editions are two by *N. O[kes?]*. for *I. S[methwicke?]*, 1635. *Plays*, p. 5.

16 *Cupids Revenge.*

A. M[athewes?], without bookseller's name, 1635. *Plays*, p. 5.

17 *Noble Kinsman.*

T. Cotes for I. Waterson, 1634. *Plays*, p. 9.

N.B.—Crooke does not say that the above plays were published by him, so he probably kept the editions of other publishers on sale. His connection with Cooke (see No. 3), usually with Cotes as printer, seems to have been of a very casual nature. Thus we find their names together in imprints dated 1637, 1639 and 1640, while each was likewise issuing works on his own account. Cooke ceased publishing in 1641, probably between the two issues of the *Opportunity*.

APPENDIX II.

THE EARLY PLAY LISTS.

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The following list is compiled from the entries in the early catalogues brought under one alphabet, the order being approximately that in which the titles appear in the Indexes to my Lists of Plays and Masques, so that any individual piece may be readily referred to. The early catalogues, as before stated, are four in number, and appear respectively at the end of *The Careless Shepherdess*, published by Rogers and Ley in 1656, of *The Old Law*, published later in the same year by Archer, of *Tom Tyler*, which appeared in 1661, as a joint venture apparently, by Brook, Kirkman, Johnson, and Marsh, and finally of *Nicomede*, published by Kirkman alone in 1671, the last being a mere reprint of the 1661 list with additions. Of these the first two and the last are here reprinted *in extenso*, though not in the original order. As regards the 1661 list, variations from that of 1671 are noted whenever they amount to more than mere details of orthography, etc., and entries only found in the later list are marked with an asterisk. I have in every case given the date of the first edition, preceded by an asterisk when all editions previous to the lists are anonymous, and a reference to the page in my own lists, on which the piece in question is entered (*Pl.* standing for *Plays* and *Mq.* for *Masques*), and have also added brief notes where they appeared necessary. In the case of plays or masques lying beyond the limits of my lists, the notes are enclosed in square brackets. All notes are corrective or supplementary of the latest of the old entries, which may in other respects be taken as correct, except as regards the use of the letters (T, C, TC, etc.), indicating the nature of the play. Of these, as not coming within the scope of bibliography, no notice has been taken; they are utterly without authority,

and will be found properly assigned in Mr. Fleay's *Biographical Chronicle*. Lastly, I may mention that a few misprints, such as reversed letters, confusion of *f* and long *s*, italic *h* and *b* (almost indistinguishable in the old founts), comma and period, and similarly obvious mistakes of the compositor, have been silently corrected, and a few letters omitted in the originals have been inserted within square brackets. The misprints which have been retained will probably satisfy readers that nothing of any consequence has been altered. The originals are very largely without punctuation, the titles, authors' names, etc., being printed in different columns in the three later lists. Since with the present arrangement this might have led to confusion where none exists in the originals, it has been thought well to place a period (.) wherever required. The entries are all printed from transcripts made from the copies in the British Museum. The following are the titles and headings of the volumes containing the catalogues :—

ROGERS AND LEY'S LIST, 1656 :

THE | Careles Shepherdess. | A | TRAGI-COMEDY | Acted before the KING & QUEEN, | And at *Salisbury-Court*, with great | Applause. | Written by T. G. Mr. of Arts. | *Pastorem Tittere pingues Pascere oportet oves, deductum | ducere Carmen.* | With an Alphebeticall Catalogue of all such Plays | that ever were Printed. | [ornament] | LONDON, | Printed for *Richard Rogers* and *William Ley*, | and are to be sould at *Paul's Chaine* | nere Doctors commons, | 1656.

(B.M. 644. e. 21.)

Heading of list :

An exact and perfect Catalogue of all *Playes* that are Printed.

ARCHER'S LIST, 1656 :

THE | *Excellent Comedy, called | THE OLD LAW : | OR | A new way to please you.* | By { *Phil. Massinger.*
Tho. Middleton.
William Rowley.

Acted before the King and Queene at *Salisbury House*, | and at severall

other places, with great Applause. | Together with an exact and perfect Catalogue of all | the Playes, with the Authors Names, and what are | Comedies, Tragedies, Histories, Pastoralls, | Masks, Interludes, more exactly Printed | then ever before. | *LONDON*, | Printed for *Edward Archer*, at the signe of the *Adam* | and *Eve*, in *Little Britaine*. 1656.

(B.M. 644. e. 86.)

Heading of list :

An Exact and perfect CATALOGUE of all the PLAIES that were ever printed ; together, with all the Authors names ; and what are Comedies, Histories, Interludes, Masks, Pastorels, Tragedies : And all these Plaies you may either have at the Signe of the *Adam and Eve*, in Little Britain ; or, at the *Ben Johnson's Head* in Thredneedle-street, over against the Exchange.

KIRKMAN'S FIRST LIST, 1661 :

TOM TYLER | AND | His Wife. | AN EXCELLENT OLD | PLAY, | AS | It was *Printed* and *Acted* about a | hundred Years ago. | Together, with an exact Catalogue of all the playes | that were ever yet printed. | *The second Impression.* | [ornament] | *LONDON*, | Printed in the Year, 1661.

(B.M. 643. d. 63.)

Heading of list :

A True, perfect, and exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques and Interludes, that were ever yet printed and published, till this present year 1661. all which you may either buy or sell at the several shops of *Nath. Brook* at the Angel in *Cornhil*, *Francis Kirkman* at the *John Fletchers Head*, on the Back-side of St. *Clements*, *Tho. Johnson* at the *Golden Key* in St. *Pauls* Churhyard, and *Henry Marsh* at the *Princes Arms* in *Chancery-lane* near *Fleetstreet*. 1661.

KIRKMAN'S SECOND LIST, 1670:

NICOMEDE. | A | Tragi-Comedy, | Translated out of the French
 | OF | MONSIEUR CORNEILLE, | By JOHN DANCER. | As it
 was Acted at the Theatre-Royal | IN | DUBLIN. | Together with an
 Exact Catalogue of all | the English STAGE-PLAYS printed, till | this
 present Year 1671. | Licensed Dec. 16. 1670. Roger L'estrange. |
 LONDON: | Printed for Francis Kirkman, and are to be sold at his
 Shop | in Thames-street over against the Custom-House. 1671.

(B.M. 643. d. 75.)

Heading of list :

A True, perfect, and exact Catalogue of all the Comedies, Tragedies, Tragi-Comedies, Pastorals, Masques and Interludes, that were ever yet Printed and Published, till this present year 1671. all which you may either buy or sell, at the Shop of Francis Kirkman, in Thames-street, over-against the Custom House, London.

At the end of this list is found the following :

An Advertisement to the Reader.

It is now just ten years since I Collected, Printed, and Published, a Catalogue of all the English Stage-Playes that were ever till then Printed; I then took so great care about it, that now, after a ten years diligent search and enquiry I find no great mistake; I only omitted the Masques and Entertainments in Ben. Johnsons first Volume. There was then in all, 690. several Playes; and there hath been, since that time, just an hundred more Printed; so, in all, the Catalogue now amounts to (those formerly omitted now added) 806. I really believe there are no more, for I have been these twenty years a Collector of them, and have conversed with, and enquired of those that have been Collecting these fifty years. These, I can assure you, are all in Print, for I have seen them all within ten, and now have them all by me within thirty. Although I took care and pains in my last Catalogue to place the Names in some methodical manner, yet I have now proceeded

further in a better method, having thus placed them. First, I begin with *Shakespeare*, who hath in all written forty eight. Then *Beaumont* and *Fletcher* fifty two, *Johnson* fifty, *Shirley* thirty eight, *Heywood* twenty five, *Middleton* and *Rowley* twenty seven, *Massenger* sixteen, *Chapman* seventeen, *Brome* seventeen, and *D'Avenant* fourteen; so that these ten have written in all, 304. The rest have every one written under ten in number, and therefore I pass them as they were in the old Catalogue, and I place all the new ones last. I have not only seen, but also read all these Playes, and can give some account of every one; but I shall not be so presumptuous, as to give my Opinion, much less, to determine or judge of every, or any mans Writing, and who writ best; but I will acquaint you with some of my Observations, and so conclude. He that was the first Play-writer, I find to be one *Heywood*, not *Thomas*, but *John Heywood*, who writ seven several Playes, which he calls Interludes; and they are very old, being Printed with the first of our *English* Printing; and he makes notable work with the then Clergy. And indeed, by only reading of Playes, I find that you may be acquainted with the humours of that present Age wherein they were written. Also by Playes alone you may very well know the Chronicle History of *England*, and many other Histories. I could enlarge much on this account, having for my own fancy written down all the Historical Playes in a succinct orderly method, as you may do the like; I observe that Playes were not only written by professed Poets, but also by the best Scholars, and Persons of Honour and Eminency; especially, in these last hundred Playes, and not only Male, but Female Writers; there being seven of them in all, four whereof in these last hundred. Although there are but 806. Playes in all Printed, yet I know that many more have been written and Acted, I my self have some quantity in Manuscript; and although I can find but twenty five of *Tho. Heywoods* in all Printed, yet (as you may reade in an Epistle to a Play of his, called *The English Traveller*) he hath had an entire hand, or, at least, a main finger in the writing of 220. and, as I have been informed, he was very laborious; for

he not only Acted almost every day, but also obliged himself to write a sheet every day, for several years together ; but many of his Playes being composed and written loosely in Taverns, occasions them to be so mean ; that except his *Loves Mistress*, and, next to that, his *Ages*, I have but small esteem for any others. I could say somewhat more of him, and of all the old Poets, having taken pleasure to converse with those that were acquainted with them, but will conclude thus ; that as *John Heywood* was the first *English* Play-writer, so in my Opinion, one *Thomas Meriton*, who writ two Pamphlets, which he calls Playes, viz. *Love and War*, and the *Wandring Lover*, was the worst. And although I dare not be absolute in my Opinion, who is the best of this Age, yet I should be very disingenuous, if I should not conclude, that the *English* Stage is much improved and adorned with the several Writings of several persons of Honour ; but, in my Opinion chiefly with those of the most accomplished Mr. *John Dreyden*.

Yours, *Fra. Kirkman.*

Be pleased to excuse the misplacing of 4 of *Ben. Johnsons* Entertainments in E. & the omission of this one Play.

Sr. Rob. Howard—The Great Favourite, or, the Duke of Lerma.—T.

FINIS.

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Abrahams Sacrifice.	Abraham's sacrifice. T. <i>Theod. Beza.</i>	Abrahams Sacrifice.	From the French of Theodore Beza, by Arthur Golding. 1577. <i>Pl. 42.</i>
Acteon.	Acteon and Diana. C.	<i>Rob. Cox. Acteon & Diana. I.</i>	[<i>Acteon and Diana</i> , a droll by Robert Cox. 1656.]
	Adelphes in Terence. I. <i>Rich. Bernard.</i>	Adelphus in Terence. C.	In 'Terence in English.' 1598. Richard Bernard. <i>Pl. 12.</i>
Adrasta, or the womans spleen.	Adrasta. C. <i>John Jones.</i>	<i>John Jones. Adrasta. C.</i> * <i>S. Tuke. Adventures of five hours.</i> C.	1635. <i>Pl. 54.</i> [<i>The Adventures of Five Hours.</i> From Calderon, by Sir Samuel Tuke. 1663.]
Agamemnons Tragedy.	Agamemnon. C.	<i>John Studley. Agamemnon. T.</i>	1566. <i>Pl. 93.</i>
Agaura, <i>Sucklin.</i>	Agaura. C. <i>John Suckling.</i>	<i>Sr. John Suckling. Agaura. TC.</i>	1638. <i>Pl. 113.</i>
Alaham, Lord Brooks.	Alaham. T. <i>Lord Brook.</i>	<i>Lord Brooks. Alaham. T.</i>	Fulke Greville, Lord Brooke. In the col. ed. 1633. <i>Pl. 44.</i>
	Albion. I.	Albion. I.	Possibly it is the same as <i>Albion Knight.</i> n.d. <i>Pl. 138.</i>
		Albion's Triumph. M.	Aurelian Townsend. 1631. <i>Mq. 25.</i>
<i>Albovin King of Lombardy</i> , by <i>Davenant.</i>	Albowine King of Lombards. T. <i>Will. Davenant.</i>	<i>Sir W. D'Avenant. Albovine. T.</i>	1629. <i>Pl. 28.</i>
Albumazar.	Albumazar. C.	Albumazar. C.	* Thomas Tomkis. 1615. <i>Pl. 115.</i> Rather John Tomkins.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Alchimist, <i>Johnson.</i>	Alchymist. C. <i>Ben. Johnson.</i>	<i>Ben Johnson.</i> Al- chymist. C.	1612. <i>Pl. 57.</i>
Alexandrian Tra- gedy.	Alexandrian — T. Sir <i>William Alex- ander.</i>	<i>Lord Sterling.</i> Al- exandrian Tra- gedy. T.	William Alexander, E. of Stirling. In the <i>Monar- chicke Tragedies,</i> 1607. <i>Pl. 1.</i>
All fools, <i>Chapman.</i>	All Fools. C. <i>Geo. Chapman.</i>	<i>Geo. Chapman.</i> All Fools. C.	1605 <i>Pl. 19.</i>
All for mony.	All for money. C. <i>Tho. Lupton.</i>	<i>T. Lupton.</i> All for money. T.	1578. <i>Pl. 63.</i>
All's lost by lust, <i>Masinger.</i>	All's lost by Lust. C. <i>Will. Rowly.</i>	<i>Will. Rowley.</i> All's lost by lust. T.	1633. <i>Pl. 90.</i>
Alls well that ends well.	All's well that ends well. I. <i>Will. Shakespeare.</i>	<i>Will. Shakespear.</i> All's well that ends well. C.	In folio 1623. <i>Pl. 94.</i>
Alphonsus Emperor of Germany, <i>Chap- man.</i>	Alphonsus Emp. of Germany. T. <i>George Chapman.</i>	<i>George Peele.</i> Al- phonsus Emp. of Germany. T.	George Chapman. 1654. <i>Pl. 21.</i> Winstanley followed Kirkman in ascribing it to Peele, for which he is reproved by Langbaine. It is, however, generally agreed that it is not by Chapman.
<i>Alphonsus King of Aragon.</i>	Alphonsus King of Arragon. T.	<i>R. C.</i> Alphonsus King of Arragon. H.	Robert Greene. 1599. <i>Pl. 44.</i>
		* <i>Ben. Johnson.</i> En- tertainments of the Queen and Prince at Althrope. E.	1604. <i>Mq. 14.</i>
		* <i>Jo. Weston.</i> Ama- zon Queen. TC.	[1667.]
Amends for Ladies.	Amends for Ladies. C. <i>Nath. Field.</i>	<i>Nat. Field.</i> Amends for Ladies. C.	1618. <i>Pl. 36.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Aminta.	{ Aminta. T. <i>Torquato Tasso.</i> { Tarquato Tasso. P.	<i>Torquato Tasso.</i> Aminta. P.	*From the Italian of Tasso, by John Reynolds. 1628. <i>Pl. 89.</i> The duplicate entry in Archer's list seems due to the title-page, which reads “Torquato Tasso's Aminta Englisht.” The ascription to Reynolds rests on Phillips' authority.
		* <i>John Dancer.</i> Aminta. P.	[From the Italian of Tasso, by John Dancer. 1660.]
		* <i>Amorous Orontus.</i> C.	[John Bulteel. 1665.]
	Amorous War. T. <i>Jasper Mayne.</i>	<i>Dr. Maine.</i> Amorous War. C.	In the ‘Two Plays,’ 1658. <i>Pl. 76.</i>
		* <i>Amorous Widow</i> & wanton Wife. C.	[<i>The Amorous Widow, or the Wanton Wife.</i> Betterton. It was acted in 1670, but no edition earlier than 1706 is now known.]
Amintus, or the un- possible [<i>sic</i>] dowry.	Amintas, or the im- possible dowry. C. <i>Tho. Randolph.</i>	<i>Tho. Randall.</i> Am yntas. C. 1661] <i>Randoll.</i>	<i>Thomas Randolph.</i> In 'Poems,' 1638. <i>Pl. 86.</i>
Andrew, Terence.	Andrea in Terence. C. <i>Rich. Bernard.</i>	Andrea in Terence. C. 1661] <i>Bernard.</i>	Richard Bernard. In 'Ter- ence in English,' 1598. <i>Pl. 12.</i>
	Andrian woman. C. <i>Tho. Newman.</i>		<i>Andria.</i> With the <i>Eunuch,</i> 1627. <i>Pl. 83.</i>
		Andromana. T.	[J. S. 1660.]
		* <i>John Wilson.</i> Andro- nicus Comme- nius. T.	[1664.]
Antonio and Cleo- patra.	Antonio and Cleo- patra. T. <i>Will. Shakespeare.</i>	<i>Will. Shakespear.</i> Anthony & Cleo- patra. T.	In folio 1623. <i>Pl. 94.</i>

APPENDIX II.

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Antigone, or the Theban Princes.	Antigone. T. <i>Tho. May.</i>	* <i>Tho. May.</i> Anti-gone. T.	1631. <i>Pl. 75.</i>
Antipodes, Brome.	Antipodes. C. <i>Rich. Brome.</i>	<i>Rich. Broome.</i> Antipodes. C.	1640. <i>Pl. 14.</i>
	Antiquary. C. <i>Shak. Shackerly Mermion.</i>	<i>Shak. Marmion.</i> Antiquary. C.	1641. <i>Pl. 69.</i>
Antonio and Melida, <i>Marston.</i>	Antonia and Melida. T. <i>John Marston.</i>	<i>John Marston.</i> Antonio & Melida. T. [Pt. II.]	1602. <i>Pl. 70.</i>
	Antonia's Revenge. T. <i>John Marston.</i>	<i>John Marston.</i> Antonio & Melida. T.	<i>Antonio's Revenge.</i> 1602. <i>Pl. 70.</i>
		<i>Lady Pembrook.</i> Antonius. T.	Mary Herbert (see Sidney C. of Pembroke. 1592. <i>Pl. 111.</i>)
		* <i>Tho. Middleton.</i> Any thing for a quiet life. C.	1662. <i>Pl. 80.</i>
Apollos shroving.	Apollo's shroving. C.	<i>E. W. Apollo Shroving.</i> C.	*William Hawkins, n.d. <i>Pl. 46.</i> The initials E.W. at the end of the preface are those of the person who caused the play to be printed.
		<i>R.B. Appius & Virginia.</i> T.	Author unknown (possibly Richard Bower). 1575. <i>Pl. 123.</i>
Apias and Virginia	Appius and Virginia. T. <i>John Webster.</i>	<i>John Webster.</i> Appius and Virginia. T.	1654. <i>Pl. 119.</i> The reference in Rogers' list is probably to Webster's play, though it may be noted that title to R. B.'s has "Apius."

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
<i>Arcadia, Sherly.</i>	<i>Arcadia. C. James Shirley.</i>	<i>James Shirley. Arcadia. P.</i>	1640. <i>Pl. 109.</i>
<i>Arden of Feversham.</i>	<i>Arden of Fever-sham. I. Rich. Bernard.</i>	<i>Arden of Fever-sham. T.</i>	Author unknown. 1592. <i>Pl. 124.</i>
<i>Argalus and Parthenia. Glapthorn.</i>	<i>Argalus and Par-thenia. C. Hen. Glapthorn.</i>	<i>Hen. Glapthorne. Argalus & Parthenia. P.</i>	1639. <i>Pl. 41.</i>
<i>Aristippus, Randolph.</i>	<i>Aristippus. T. Tho. Randolph.</i>	<i>Tho. Randall. Aris-tippus. I. 1661]. Randoll.</i>	Thomas Randolph. 1630. <i>Mq. 22.</i>
<i>Arraignment of Paris.</i>	<i>Arraignment of Paris. T. Will. Shakespeare.</i>	<i>Will. Shakespear. Arraignment of Paris. P.</i>	*George Peele. 1584. The ascription rests on the authority of Nash's preface to Greene's <i>Menaphon</i> . 1590.
<i>Arviragus and Philicia.</i>	<i>Arviragus & Phi-lesia's 1. 2. part. T. Lodowick Carlile.</i>	<i>Lod. Carlile. Ar-viragus & Philicia, 1st. part. TC. Lod. Carlile. Ar-viragus & Philicia, 2d. part. TC.</i>	1639. <i>Pl. 16.</i>
<i>As you like it, Shak-spear.</i>	<i>As you like it. C. Will. Shakespeare.</i>	<i>Will. Shakespear. As You like it. C. Leonard Willan. Astrea. P.</i>	In folio 1632. <i>Pl. 94.</i> [1651.]
<i>Atheist Tragedy, Cyril Teudor.</i>	<i>Atheist. T. Cyril Tourner.</i>	<i>Cyryl Turneur. Atheists Tragedy. T. Ben. Johnson. Masque of Augurs. M.</i>	1611. <i>Pl. 116.</i> 1621. <i>Mq. 15.</i>
	<i>Baggs Seneca. T.</i>		I can offer no suggestion as to the meaning of this entry.

APPENDIX II.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	<i>REMARKS.</i>
Ball, <i>Sherly.</i>	Ball. C. <i>George Chapman.</i>	<i>James Shirley.</i> Ball. C.	Chapman & Shirley. 1639. <i>Pl. 21.</i>
	Band ruffe and cuffe. C.	Band, Ruff & cuff. I.	<i>Band, Cuffe and Ruffe.</i> 1615. <i>Mq. 27.</i>
Barthollomew faire, <i>Johnson.</i>	Bartholomew - fair. C. <i>Ben. Johnson.</i>	<i>Bed. Johnson.</i> Bartholmew Fair. C.	In vol. II of folio 1640. (1631.) <i>Pl. 55.</i>
	Bartholomew Fairing. C.		There are several works with this title, but they do not appear to be dramatic. (See Index to Hazlitt). It might, however, refer to some show presented at the fair.
	Bashfull lovers. C. <i>Philip Massinger.</i>	<i>Phil. Messenger.</i> Bashful Lover. C.	In 'Three New Plays,' 1655. <i>Pl. 72.</i>
Bastard a Tragidy.	Bastard. T. <i>Cosmo Manuche.</i>	Bastard. T.	[Cosmo Manuche. 1652.]
	Battel of Affliction. T.		Unless this is a misprint for "Battle of Affections," and is a duplicate entry of <i>Pathomachia</i> , I cannot iden- tify it.
Battel of Alcazar, or the death of Stukely.	Battell of Alcazar. T.	Battle of Alcazar. T.	*George Peele. 1594. At- tributed to Peele by Dyce on the ground of lines from it being ascribed to him in <i>England's Parnassus.</i> <i>Pl.</i> 84.
Bays.		<i>Ben. Johnson.</i> Queens Masque of Beauty. M.	<i>The Masque of Beauty.</i> In 'Two Royal Masques,' n.d. <i>Mq. 14.</i>
Beggars bush, B.	Beggars bush. T. <i>John Fletcher.</i>	<i>John Fletcher.</i> Beg- gars Bush. C.	In folio 1647. <i>Pl. 3.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Bird in a cage, <i>Sherly.</i>	Bird in a Cage. C. <i>James Shirley.</i>	* <i>Killigrew.</i> Bellamira her Dream. <i>James Shirley.</i> Bird in a Cage. C.	Thomas Killigrew. In folio 1664. <i>Pl. 59.</i> 1633. <i>Pl. 107.</i>
Blinde begger of Alexandria.	Blind Begger of Alexandria. T. <i>George Chapman.</i>	* <i>Shakespeare and Rowley.</i> Birth of Merlin. TC. <i>Ben Johnson.</i> Queen's Masque of Blackness. M. <i>Dut. of Newcastle.</i> Blazing World. C.	1662. see William Rowley. <i>Pl. 91.</i> [1669.] The <i>Masque of Blackness.</i> In 'Two Royal Masques,' n.d. <i>Mq. 14.</i> [Unfinished. In 'Works,' 1668.]
Bloody banquet. <i>T. D.</i>	Bloody banquet. T. <i>Thomas Barker.</i>	<i>George Chapman.</i> Blind Beggar of Alexandria. C. <i>John Day.</i> Blind Beggar of Bednal Green. C.	1598. <i>Pl. 18.</i> 1659. <i>Pl. 31.</i>
Rollo Duke of Normandy, <i>Fletcher.</i>	Bloody Brother. T. <i>John Fletcher.</i> Rollo Duke of Normandie. T. <i>John Fletcher.</i>	<i>T. D.</i> Bloody Banquet. T. <i>John Fletcher.</i> Bloody Brother. T.	[In 'Poems,' 1660.] 1620. <i>Pl. 136.</i> <i>The Bloody Brother.</i> 'By, B. J. F.' 1639. (<i>Rollo Duke of Normandy.</i> Fletcher. 1640.) <i>Pl. 10.</i>
Burt Mr. Constable.	Blurt Mr. Constable. T.	<i>Tho. Middleton.</i> Blurt Mr. Constable. C.	1602. <i>Pl. 77.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
{ Bondman, <i>Messenger.</i> { Bondman, <i>Fletcher.</i>	Bondman. T. <i>Phil. Massinger.</i>	<i>Phil. Massenger.</i> Bondman. C.	1624. <i>Pl. 73.</i>
Bonduca, <i>Fletcher.</i>	Bonduca. T. <i>John Fletcher.</i>	<i>John Fletcher.</i> Bon- duca. T.	In folio 1647. <i>Pl. 3.</i>
Brazen Age.	Brazen Age. C. <i>Tho. Heywood.</i>	<i>Tho. Heywood.</i> Brazen Age. C.	1613. <i>Pl. 51.</i>
Bride, <i>Thomas Nabs.</i>	Bride. C. <i>Thomas Nabbs.</i>	<i>Tho. Nabs.</i> Bride. C. * <i>Dut. of Newcastle.</i> Bridals. C.	1640. <i>Pl. 82.</i> In 'Works,' 1668.
		* <i>Sir W. D' Avenant.</i> Britannia Trium- phans. M.	1637. <i>Mq. 6.</i>
Broken Hart, <i>Ford.</i>	Broken heart. C. <i>John Foard.</i>	<i>John Ford.</i> Broken Heart. T.	1633. <i>Pl. 37.</i>
Brothers, <i>Sherly.</i>	Brothers. C. <i>James Shirly.</i>	<i>James Shirley.</i> Bro- thers. C.	In 'Six New Plays,' 1653. <i>Pl. 106.</i>
Bussey dambois.	Bussey D Amboys. T. <i>George Chap- man.</i>	<i>Geo. Chapman.</i> Bussy D'Amboys. T.	1607. <i>Pl. 19.</i>
	Cæsars revenge. T.	Cæsar's Revenge. T.	<i>Caesar & Pompey or Caesar's Revenge.</i> 1607. <i>Pl. 134.</i>
Cambises King of Persia.	Cambises King of Persia. T. <i>Thomas Preston.</i>	<i>Tho. Preston.</i> Cam- byses King of Persia. TC.	n.d. <i>Pl. 86.</i>
Alexander and Cam- paspe.	Alexandriæ—Cam- pasnæ. T. <i>John Lilly.</i>	<i>John Lilly.</i> Alex- ander and Cam- paspe. C.	<i>Campaspe or Alexander, Campaspe, and Diogenes,</i> 1584. <i>Pl. 64.</i>
Captaine, <i>Beoment.</i>	Captain. T. <i>John Fletcher.</i>	<i>John Fletcher.</i> Cap- tain. C.	In folio 1647. <i>Pl. 3.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Cardinall, <i>Sherly.</i>	Cardinal. C. <i>James Shirly.</i>	<i>James Shirley.</i> Cardinal. T.	In 'Six new Plays,' 1653. <i>Pl. 106.</i>
	Careless shepherd. C.	<i>Tho. Goffe.</i> Careless Shepherdess. TC.	1656. <i>Pl. 42.</i> Contains Rogers & Ley's list.
		* <i>Tho. Porter.</i> Carnivall. C.	[1664.]
Case altered, <i>Johnson.</i>	Case is altered. C. <i>Ben. Johnson.</i>	<i>Ben. Johnson.</i> Case is alter'd. C. 1661] The.	1609. <i>Pl. 57.</i>
Catelin, <i>Johnson.</i>	Catalines conspiracie. T. <i>Ben. Johnson.</i>	<i>Ben. Johnson.</i> Catelines Conspiracy. T.	<i>Cataline his Conspiracy.</i> 1611. <i>Pl. 57.</i>
Chabot Admirall of France.	Chabut Admiral. T. <i>James Shirley.</i>	<i>James Shirley.</i> Chabot Admiral of France. T.	George Chapman & James Shirley. 1639. <i>Pl. 21.</i>
		* <i>Ben Johnson.</i> Challenge at Tilt. M.	In folio 1616. <i>Mq. 11.</i>
Challenge for beauty.	Challenge for beauty. C. <i>Thomas [sic] Heywood.</i>	<i>Tho. Heywood.</i> Challenge for Beauty. C.	1636. <i>Pl. 53.</i>
Chances, <i>Beamont.</i>	Chances. C. <i>Will Shakespear.</i>	<i>John Fletcher.</i> Chances. 1661] C.	In folio 1647. <i>Pl. 3.</i>
Changes, or love in a maze.	Changes, or love in a maze. C. <i>James Shirley.</i>	<i>James Shirley.</i> Changes, or Love in a Maze. C.	1632. <i>Pl. 107.</i>
Changling, <i>Middleton.</i>	Changeling. C.	<i>Midleton & Rowly.</i> Changling. C.	1653. <i>Pl. 79.</i>
	Characters. M.		Probably for <i>The Characters of Two Royal Masques</i> (i.e. <i>Blackness and Beauty.</i> q.v.)

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
King Charles Tragedy.		Charles the 1st. T.	[<i>The Famous Tragedy of King Charles the First basely butchered.</i> Anon. 1649.]
Chaste Maid of Cheapside, Middleton.	Chaste maid of Chepside. C. Thomas Middleton.	<i>Tho. Middleton.</i> Chaste Maid in Cheapside. C.	1630. Pl. 79.
Promises of God manifested.	Promise of God manifested. I.	*[John Wilson] Cheats. C.	[1664. The author's name added in MS.]
Chinon of England.		Promises of God manifested.	'A Tragedye or enterlude manyfestyng the chife promyses of God.' John Bale. 1577. Pl. 2.
Christians turn'd Turk. Daborne.	Chlaridiæ. T. [?]	<i>Ben. Johnson.</i> Cloridia, rites to Cloris. M. <i>Geo. Sands.</i> Christ's Passion. T.	Mentioned in Henslowe's Diary, Jan. 3. 1595-6 &c., and entered on the Stationers' Register, Jan. 20, but not now known.
<i>M.T. Cicero.</i>	Tullius Cicero. T.	<i>Dawbourne.</i> Christian turn'd Turk. T. <i>Ben. Johnson.</i> Christmas his Masque. M.	Chloridia. n.d. Mq. 15. 1640. Pl. 92.
Cid two parts.	Cid 1. 2, parts. C. Joseph Rutter.	<i>Jos. Rutter.</i> Cid 1st. part. TC. <i>Jos. Rutter.</i> Cid 2d. part. TC.	Robert Daborne. 1612. Pl. 25. In Vol. II of folio 1640. Mq. 12. [<i>Marcus Tullius Cicero.</i> Anon. 1651.] Part I 1637. Part II 1640. Pl. 91.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
		<i>Phil. Massenger. City Madam. C. 1661] The</i>	1658. <i>Pl. 74.</i>
City match.	Citie match. C. <i>Iasper Mayne.</i>	<i>Dr. Mayne. City Match. C.</i>	1639. <i>Pl. 76.</i>
		* <i>Rob. Davenport. City Night-Cap. TC.</i>	1661. <i>Pl. 30.</i>
City wit, <i>Brown.</i>	Citie wit. C. <i>Richs Benne.</i>	<i>Rich. Brome. City Wit. C.</i>	In 'Five new Plays,' 1653. <i>Pl. 13.</i>
Claracilla, <i>Killigrew.</i>	Claracilla. T. <i>Tho- mas Keligrew.</i>	<i>Tho. Killigrew. Claracilla. TC.</i>	With the <i>Prisoners,</i> 1641. <i>Pl. 59.</i>
Cleopatra Daniel.	Cleopatra. C. <i>Samuel Daniel.</i>	<i>Sam. Daniel. Cleo- patra. T.</i>	In <i>Delia,</i> 1594. <i>Pl. 25.</i>
Cleopatra, <i>May.</i>	Cleopatra. T. <i>Tho. May.</i>	<i>Tho. May. Cleo- patra. T.</i>	1639. <i>Pl. 75.</i>
Cleopatra.	Cleopatra. T. Sam- uell Daniel.		What Rogers' entry means I cannot say. Archer seems to have copied it and added the author's name, forgetting that he had already entered Daniel's play.
{ Knight of the Golden Shield. Cleomon Knight of the Shield.	Knight golden shield. C.	Knight of the Gold- en Shield. H.	<i>Sir Clyomon Knight of the Golden Shield & Clamydes the White Knight. 1599. Pl. 129.</i>
Coblers prophesies.	Coblers prophesies. C. <i>Robert Wil- son.</i>	<i>Rob. Wilson. Cob- lers Prophesie. C. 1661] The</i>	1594. <i>Pl. 121.</i>
	Cœlum Britannic- cum. M.	<i>Tho. Carew. Cœ- lum Brittanicum. M.</i>	1634. <i>Mq. 3.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Colas fury or Licens-das misery.	Coolayes fury. T.		[<i>Colas Fury, or Lyrenda's Misery.</i> Henry Birkhead. 1646.]
Combat of love and friendship.	Combate of love. C. <i>Robt. Meade.</i>	<i>Rob. Mead.</i> Combat of Love & Friendship. C.	1654. <i>Pl. 76.</i>
Comedy of errors, <i>Shakepear [sic].</i>	Comedy of errors. C. <i>William Shakespeare.</i>	<i>Will. Shakespear.</i> Comedy of Errors. C. * <i>Geo. Etheredge.</i> Love in a Tub. C.	In folio 1623. <i>Pl. 94.</i> [<i>The Comical Revenge, or Love in a Tub.</i> 1669.]
Committy man, <i>Currie.</i>	Committie-man cured. C.	[S] <i>Sheppard.</i> Committe-man curried. C.	[1647. The author's initial added in MS.]
Common conditions.	Common conditions. C.	Commons Conditions. C. Milton's Masque. M. 1661.] <i>John Milton.</i> Miltons Mask. M.	n.d. <i>Pl. 138.</i> * <i>Comus.</i> 1637. <i>Mq. 19.</i>
Conflict of conscience, <i>Wood.</i>	Conflict of conscience. I. <i>Sam Wood.</i>	<i>Nat. Woods.</i> Conflict of Conscience. P.	1581. <i>Pl. 121.</i>
Biro's Conspiracy. <i>Chapman.</i>	{ <i>Byron's Conspira-</i> <i>cie. T. George</i> <i>Chapman.</i> { <i>Byrons Tragedie.</i> <i>T. George</i> <i>Chapman.</i>	<i>Geo. Chapman.</i> Byrons Conspira- cy. H. <i>Geo. Chapman.</i> Byrons Tragedy. T.	<i>The Conspiracy and Tragedy</i> <i>of Charles Duke of Byron.</i> Two Parts. 1608. <i>Pl. 20.</i>

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Constant maid.	Constant maid. C. <i>James Shirley.</i>	<i>James Shirley.</i> Constant Maid. C. *T.B. Love will find out the way. C.	<i>The C. M. 1640. (Love &c. T.B. 1661.) Pl. 109.</i>
Liberality and prodigality.	Liberalitie and prodigalitie. C. Lancaster and York. H.	Liberality & Prodigality. C.	<i>The Contention between Liberality and Prodigality. 1602. Pl. 130.</i>
Contention for honour & riches.	Contention for honor and riches. M. <i>Iames Shirley.</i>	* <i>James Shirley.</i> Contention of Honor & riches. M. * <i>Dut. of Newcastle.</i> Covent of Pleasure. C.	<i>The Contention for Honour and Riches. 1633. Mq. 23.</i> <i>Convent of P. [1668.]</i>
Coriolanus, <i>Shakspear.</i>	Coriolanus. T. <i>William Shakespear.</i>	<i>Will. Shakespear.</i> Coriolanus. T.	In folio 1623. Pl. p. 94.
Cornelius Tragidy.	Cornelius. T. <i>Thomas Lloyd.</i>	<i>Tho. Kyd.</i> Cornelia. T.	1594. Pl. 60.
	Coroniæ Minervæ. M.		* <i>Corona Minervæ.</i> Author unknown. 1635. Mq. 28.
Coronation, <i>Fletcher.</i>	Coronation. C. <i>Iames Shirley.</i>	<i>James Shirley.</i> Coronation. C.	John Fletcher, 1640. Pl. 11. Claimed by Shirley in his 'Six new Plays,' 1653. (sig. F 4.)
Costly whore.	Costly whore.	Costly Whore.	1633. Pl. 137.
Country Captaine.	Country Captain. T. <i>Will. E. of Newcastle.</i>	<i>Duke of Newcastle.</i> Country Captain. C. 1661] <i>Earl.</i>	William Cavendish, D. of N. With the <i>Variety</i> 1649. Pl. 18.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
	Country Girle. C. <i>Thomas Brewer.</i>	<i>Ant. Brewer. Coun-</i> trey Girle. C.	'By T. B.' 1647. <i>Pl. 143.</i>
Coragious Turk,	Couragious Turk. T. <i>Thomas Goffe.</i>	<i>Tho. Goffe. Cour-</i> agious Turk. T.	1632. <i>Pl. 42.</i>
Court begger.	Court begger. C. <i>Richard Broome.</i>	<i>Rich. Brome. Court</i> Beggar. C.	In 'Five new Plays,' 1653. <i>Pl. 13.</i>
	Court secret. C.	<i>James Shirley.</i> Court Secret. C.	In 'Six new Plays,' 1653. <i>Pl. 106.</i>
Covent Garden.	Covent Garden. C. <i>Thomas Nabbs.</i>	<i>Tho. Nabs. Cov-</i> ent Garden. C.	1638. <i>Pl. 82.</i>
		<i>Rich. Brome. Wed-</i> ding of Covent- Garden, or the Middlesex Justice of Peace. C. 1661] The Wed- ding . . . Justice of &c.	<i>Covent Garden (Weeded).</i> In 'Five new Plays,' 1659. <i>Pl. 14.</i>
Coxcomb, <i>Beamont.</i>	Coxcombe. C. <i>John Fletcher.</i>	<i>John Fletcher. Cox-</i> comb. C.	In folio 1647. <i>Pl. 3.</i>
		1661 only.] Crafty Cromwel. TC.	Unless this is a duplicate of <i>Cromwell's Conspiracy</i> , I cannot identify it. Its omis- sion in 1671 suggests that it is a mistake of some kind.
Cressus Tragidy, <i>Sterlin.</i>	Cræsus. T. <i>William</i> <i>Alexander.</i>	<i>Lord Sterling.</i> Cræsus. T.	William Alexander, E. of Sterling. In the <i>Monarchick</i> <i>Tragedies.</i> 1604. <i>Pl. 1.</i>
Cromwells history.	Cromwells historie. H. <i>William</i> <i>Shakespere.</i>	<i>Will. Shakespear.</i> Cromwells History. H.	<i>Thomas Lord Cromwell.</i> 'Written by W. S.' Pseudo- Shak. 1602. <i>Pl. 103.</i>
		<i>Cromwel's Con-</i> spiracy. TC.	[1660.]

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Cruell brother.	Cruell brother. T.	<i>Sir W. D'Avenant.</i> Cruel Brother. T.	1630. <i>Pl. 28.</i>
	Cruel debtor. T.	Cruel Debtor. <i>Sir W. D'Avenant.</i> Cruelty of the Spaniards in Peru. M. 1661] The	William Wager. <i>Pl. 116.</i> 1658. <i>Mq. 6</i>
Cunning Lovers.	Cunning lovers. C.	<i>Alex. Brome.</i> Cun- ning Lover. C. 1661] lovers.	<i>The Cunning Lovers.</i> 1654. <i>Pl. 13.</i>
	Cupid and Death. M. <i>James Shirly.</i>	<i>James Shirley.</i> Cu- pid & Death. M.	1653. <i>Mq. 24.</i>
Cupids Revenge. <i>Beoment Flet.</i>	Cupids revenge. T.	<i>John Fletcher.</i> Cu- pids Revenge. C. 1661] T.	1615. <i>Pl. 5.</i>
Cupids whirligig.	Cupid's whirlygigg. C.	Cupids Whirligigg. C. <i>Webster & Rowly.</i> Cure for a Cuck- old. C. 1661] omits C.	Edward Sharpham. The ini- tials E. S. appear at the end of the dedication. <i>Pl. 104.</i> In 'Two New Plays,' 1661. <i>Pl. 117.</i>
	Custom of the country. C.	<i>John Fletcher.</i> Cus- tome of the Coun- try. C.	In folio 1647. <i>Pl. 3.</i>
Gardian, <i>Cowly.</i>	Guardian. C. <i>Abraham Cowly.</i>	<i>Abr. Cowley.</i> Guar- dian. C. <i>Abr. Cowley.</i> Cut- ter of Coleman- street. C.	(<i>The Guardian.</i> 1650.) <i>Cutter of Coleman Street.</i> 1663. <i>Pl. 24.</i>
Cincibiline, <i>Shaks- pear.</i>	Cymbelona. T.	<i>Will. Shakespear.</i> Cymbeline. T.	In folio 1623. <i>Pl. 94.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	<i>REMARKS.</i>
Cynthius Revenge.	Cynthia's revenge. T.	John Swallow. Cynthia's Revenge. T.	John Stephens. With dedica- tion signed J. S. 1613, and another issue 'Written by John Stephens' 1613. <i>Pl.</i> <i>III.</i> The ascription in Kirk- man's list is important; see Halliwell & Fleay <i>ad. loc.</i>
Damsell, <i>Brome.</i>	Damoiselle. C. <i>Richard Broome.</i>	Rich. <i>Brome.</i> Da- moyselle. C.	In 'Five new Plays,' 1653. <i>Pl. 13.</i>
Damon and Phithias.	Damon and Pithias. T.	Damon and Pythias. H.	1571. <i>Pl. 36.</i>
Darius Tragedy.	Daraia. T. <i>William Alexander.</i>	Lord Sterling. Da- rius. T.	William Alexander, E. of Stirling. 1603. <i>Pl. 1.</i>
Darius history.	Darus storie. H.	Darius story. I.	<i>Story of King Darius.</i> 1565. <i>Pl. 123.</i>
	Robert E. of Hun- tingtons death. H.	Tho. Heywood. Ro- bert E. of Huntingdon's death. H.	* Anthony Munday. <i>The death of Robert, E. of H.</i> 1601. <i>Pl. 81.</i> On the authority of Henslowe's diary.
		Rob. Baron. De- orum Dona. M.	[1647].
Favorite.	Favorite. C. <i>Lodo- wick Carlisle.</i>	Lod. Carlile. De- serving Favourite. TC.	1629. <i>Pl. 16.</i>
	Destruction of Je- rusalem. M. <i>Tho- mas Legge.</i>	Destruction of Jeru- salem.	Not known to have been printed.
Devils an asse. <i>B.J.</i>	Divel is an asse. C. <i>Ben. Johnson.</i>	Ben. Johnson. Devil is an Asse. C.	In Vol. II of folio 1640 (1631). <i>Pl. 55.</i>
Devills charter, or the life of Pope Alexander.	Divels charter. C. <i>Barnaby Barnes.</i>	Barnaby Barnes. Devils Charter. T. 1661] The	1607. <i>Pl. 3.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Devils Law case.	Divels law-case. C. <i>John Webster.</i>	<i>John Webster.</i> Devils Law-case. TC.	1623. <i>Pl. 118.</i>
Dido Queen of Carthage.	Dido Queen of Carthage. T. <i>Christ.</i> <i>Marlow.</i>	<i>Marloe & Nash.</i> Dido Queen of Carthage. T.	1594. <i>Pl. 67.</i>
Discontented Colonel.	Brennerault. T. <i>John Suckling.</i> Discontented Colonel. C. <i>John Suckling.</i>	<i>Sr. John Suckling.</i> Brenoralt. T.	<i>The Discontented Colonel.</i> n.d. (<i>Brennoralt.</i> In col. eds., 1646). <i>Pl. 113, 112.</i>
Disobedient childe.	Disobedient childe. C.	<i>Tho. Ingeland.</i> Disobedient Child. I.	n.d. <i>Pl. 54.</i>
Distracted State.	Distracted state. T. <i>John Tatham.</i>	<i>John Tateham.</i> Distracted State. T. 1661 only] Don Quixot, or the Knight of the ill-favoured face, a comedy advertised at the end of Edward Phillips' <i>New World of English Words</i> , 1658, and of <i>Wit and Drollery</i> , 1661, as being in the press. Not now known. (Halliwell.)	1651. <i>Pl. 114.</i>
Double Marriage.	Double marriage. C. <i>John Fletcher.</i>	<i>John Fletcher.</i> Double Marriage. C.	In folio 1647. <i>Pl. 3.</i>
Doubtfull heire.	Doubtful heir. C. <i>James Shirly.</i>	<i>James Shirley.</i> Doubtful Heir. TC.	In 'Six new Plays,' 1653 <i>Pl. 106.</i>
Robert Earl of Huntingtons downfall.	Robert E. of Huntingtons downfall. H.	<i>Tho. Heywood.</i> Robert E. of Huntingdon's downfal. H. <i>Sir W. D'Avenant.</i> Drake's History, 1st. part. M.	* Anthony Munday. <i>The Downfall of Robert, E. of H.</i> 1601. <i>Pl. 81.</i> On the authority of Henslowe's diary.
			<i>Sir Francis Drake.</i> 1659. <i>Mq. 6.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Dutches of Malfie.	Dutchess of Malfy. T. <i>John Webster.</i>	<i>John Webster.</i> Dutchess of Malfy. T.	1623. <i>Pl. 118.</i>
Duke of Millaine.	Duke of Milain. T. <i>Phil. Massinger.</i>	<i>Phil. Messenger.</i> Duke of Millain. T.	1623. <i>Pl. 73.</i>
Dukes Mistresse. <i>Sherly.</i>	Dukes mistress. M. <i>James Shirley.</i>	<i>James Shirley.</i> Dukes Mistress. TC.	1638. <i>Pl. 108.</i>
Dumb Knight.	Dumbe Knight. C. <i>Lewis Machen.</i>	<i>Lewis Machin.</i> Dumb Knight. C.	Gervas Markham (preface signed Lewes Machin). 1608. <i>Pl. 66.</i>
Dutch curtizan, <i>Mar- ston.</i>	Dutch curtezan. C. <i>John Marston.</i>	<i>John Marston.</i> Dutch Courtezan. C.	1605. <i>Pl. 71.</i>
Eastward ho. <i>B. J.</i>	Eastward ho. C. <i>George Chapman.</i>	<i>Chapman Johnson.</i> Eastward hoe. C.	George Chapman, Ben Ion- son and John Marston 1605. <i>Pl. 19.</i>
Edward I. <i>Long. Shanks.</i>	Edward first, Long- shanks. T.	<i>Geo. Peele.</i> Edward the 1st. H.	1593. <i>Pl. 84.</i>
Edward 2. <i>Shak- spear.</i>	Edward Second. T.	<i>Chr. Marloe.</i> Ed- ward the 2d. T.	1594. <i>Pl. 67.</i>
Edward 3. <i>Shak- spear.</i>	Edward Third. T.	Edward the 3d. H.	1596. <i>Pl. 127.</i>
Edward 4. <i>Shak- spear.</i>	Edward Fourth, 2 parts. T.	<i>Tho. Heywood.</i> Ed- ward the 4th. 1st part. C. <i>Tho. Heywood.</i> Ed- ward the 4th. 2d. Part. 1661] omits author's name in both cases.	* 1600. <i>Pl. 48.</i> The as- cription is doubtful.
Elder Brother, <i>Fletcher.</i>	Elder brother. C. <i>John Fletcher.</i>	<i>John Fletcher.</i> El- der Brother. C.	1637. <i>Pl. 9.</i>

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
	Electra sophoples (sic) T.	<i>C. W. Electra of Sophocles.</i> T. * <i>Lord Digby.</i> El- vira. C.	[Christoper Wase. 1649]. [* <i>Elvira, or the Worst not always true.</i> 1667.]
Emperor East, <i>Mes- senger.</i>	Emperor of the East. C. <i>Philip Mas- singer.</i>	<i>Phil. Massenger.</i> Emperor of the East. C. <i>Sir Will. Lower.</i> Enchanted Lovers. P. 1661] The	1632. <i>Pl. 73.</i> 1658. <i>Pl. 63.</i>
Eudimion [sic.]	Endimion, or the man in the moon. C. <i>John Lilly.</i>	<i>John Lilly.</i> Endi- mion. C.	1591. <i>Pl. 65.</i>
	English Arcadia. C.		No doubt the <i>English Arcadia</i> by Gervase Mark- ham, two parts, 1607 and 1613. It is, however, non- dramatic.
Woman will have her will.	Woman have her will. C.	Woman will have her will. C.	*William Haughton. <i>Eng- lishmen for my money</i> 1616. <i>A Woman &c.</i> 1631 <i>Pl. 45.</i> On the authority of Hens- lowe's Diary.
		<i>Richard Brome.</i> English Moor, or the Mock-mar- riage. C. 1661] The	In 'Five new Plays,' 1659. <i>Pl. 14.</i>
		* <i>English Princess.</i> T.	[J. Caryl. 1667.]
		* <i>Tho. Thompson.</i> English Rogue. C.	[1668.]

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
English traveller. <i>Heywood.</i>	English traveller. C. <i>Tohmas [sic] Heywood.</i>	<i>Tho. Heywood.</i> English Traveller. C.	1633. <i>Pl. 52.</i>
Enough as good as a feast.	Enough as good as a feast. C.	Enough's as good as a Feast.	Not otherwise known.
Silent Woman. <i>Johnson.</i>	Silent woman. C. <i>Ben. Johnson.</i>	<i>Ben. Johnson.</i> Silent Woman. C. * <i>Rich. Flecknoe.</i> <i>Erminia.</i> TC.	<i>Epicene.</i> 1620. <i>The S.W.</i> In folio 1616. <i>Pl. 58 & 55.</i> [1661.]
Eunuchus [sic] terence.	Eunuchs in Terence. C. <i>Rich. Bernard.</i>	<i>Bernard.</i> Eunuchus in Terence. C. <i>John Dreyden.</i> Evening Love, or the Mock-Astrologer. C.	<i>Richard Bernard.</i> In 'Terence in English,' 1598. <i>Pl. 12.</i> [<i>An Evening's Love, or the Mock Astrologer.</i> 1671].
Every man in his humor.	Every man in his humor. C. <i>Ben. Johnson.</i>	<i>Ben. Johnson.</i> Every Man in his humour. C.	1601. <i>Pl. 56.</i>
Every man out of his humor.	Every man out of his humor. C. <i>Ben. Johnson.</i>	<i>Ben. Johnson.</i> Every man out of his humour. C.	1600. <i>Pl. 56.</i>
Every woman in her humor.	Every woman in her humor. C. <i>Ben. Johnson.</i>	Every Woman in her humour. C	1609. <i>Pl. 135.</i>
Example, <i>Sherly.</i>	Example. C. <i>James Shirley.</i>	<i>James Shirley.</i> Example. 1661] C.	1637. <i>Pl. 108.</i>
	Extravagant shepherd. C. <i>Thomas Goffe.</i>	<i>T.R.</i> Extravagant Shepherd. C.	[1654.]

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Millers Daughter of Manchester.	<p>Faire Em. C. Millers daughter of Manchester. C.</p> <p>Faire maid of Bris-tow. C.</p> <p>Faire maid of Ex-change. C.</p> <p>Fair maid of the Inne. C. <i>John Fletcher.</i></p>	<p>Fair <i>Em.</i> C.</p> <p>Fair Maid of Bristol. 1661.] Bristow.</p> <p><i>Tho. Heywood.</i> Fair Maid of the Ex-change. C. 1661] omits the author's name.</p> <p><i>John Fletcher.</i> Fair Maid of the Inne. C.</p>	<p><i>Fair Em, the Miller's D. of M.</i> 1631. <i>Pl. 137.</i></p> <p>1605. <i>Pl. 132.</i></p> <p>*1607. <i>Pl. 50.</i> The ascription lacks authority.</p> <p>In folio 1647. <i>Pl. 3.</i></p>
Fair maid of the west.	Fair maid of the West. C. <i>Thomas Heywood.</i>	<p><i>Tho. Heywood.</i> Fair Maid of the West, 1st. part. C.</p> <p><i>Tho. Heywood.</i> Fair Maid of the West, 2d. part. C.</p>	1631. <i>Pl. 52.</i>
Faire quarrel.	Fair quarrel. C. <i>Thomas Midelton.</i>	<i>Middleton & Rowly.</i> Fair Quarrel. TC.	1617. <i>Pl. 78.</i>
Faithfull Shepheardesse.	Faithfull Shepheardesse. C. <i>John Dymmocke.</i>	<p><i>John Fletcher.</i> Faithful Shepherdesse. P.</p> <p><i>Geo. Gerbier D'ou-villy.</i> False Favourite disgrac'd. TC.</p>	<p>1629. <i>Pl. 9.</i> For name in Archer's list see <i>Pastor Fido.</i></p> <p>[1657.]</p>
False one. <i>F. Bea-ment.</i>	False one. C. <i>John Fletcher.</i>	<i>John Fletcher</i> False one. T.	In folio 1647. <i>Pl. 3.</i>
Family of Love.	Family of love. C. <i>Thomas Middlton</i> [sic.]	<i>Tho. Middleton</i> Fa-mily of Love. C.	* 1608. <i>Pl. 77.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
	Henry the Fifth, with the battel of Agincourt. C.	Henry the 5th. with the Battel of Agen-Court. H.	<i>The Famous Victories of &c. 1598. Pl. 127.</i>
Fancies. <i>J. Ford.</i>	Fancies. C.	<i>John Ford. Fancies. C.</i>	<i>The Fancies Chaste and Noble. 1638. Pl. 38.</i>
		<i>Tho. Jordain. Fancies Festivals. M.</i>	[1657.]
	Fatall Contract. C.	<i>Will. Hemings. Fatal contract. T.</i>	1653. Pl. 46.
Fatall Dowry.	Fatall Dowery. C. <i>Philip Massinger.</i>	<i>Phil. Massinger. Fatal Dowry. T.</i>	Philip Massinger & Nathaniel Field. 1632. Pl. 74.
Faustus life and death.	Doctor Faustus. H.	<i>Chr. Marloe. Doc- tor Faustus. T.</i>	1604. Pl. 68.
Gorbuduck, or Fe- rex and Procex. [sic.]	{ Ferex and Porex. C. Gorbone [sic]. C.	*Feigned Astrologer. C <i>Tho. Norton. Ferex and Porex. T.</i>	[Anon. 1668.]
Fidele and fortunio.	Fidele and Fortun- ata. C.	Fidele and Fortun- atus. 1661] Fortunata.	[<i>The Two Italian Gentlemen</i> . Anthony Munday. n.d. Pl. 81. F. and F. appears from this to have been the proper title.
	Scirio and Phillis. P.	<i>J.S. Phillis of Scy- ros. P.</i>	<i>Filli di Sciro, or Phillis of Scyros. 1655. Pl. 137.</i>
Fine compagnion, <i>Shakerly, Me:</i>	Fine Companion. C. <i>Shakerly Mer- myon.</i>	<i>Shak. Marmion. Fine companion. C.</i>	1633. Pl. 69.
Fleere sharpham.	Fleire. C. <i>Edward Sharpham.</i>	Fleire. C.	1607. Pl. 105.
	Floating Island. C.	<i>Will. Strode. Float- ing Island. C.</i>	1655. Pl. 112.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
		* <i>Rhodes.</i> Flora's Fagaries. C. Flowers. M.	[Richard Rhodes. 1670.] <i>The Masque of Flowers.</i> 1614. <i>Mq.</i> 27.
		<i>Lod. Carlile.</i> Fool would be a Favourite, or the discreet Lover. TC. 1661] The.	In 'Two new Plays.' 1657. <i>Pl.</i> 16.
		* <i>Astrea Bien.</i> Forced Marriage, or the jealous Bridegroom. TC.	[Alphra Behn. 1671.]
	Fortunate Isles. M.	<i>Ben. Johnson.</i> Fortunate Isles. M.	n.d. <i>Mq.</i> 15.
	Fortunate Isles. C.		Unless this is a duplicate entry, I cannot identify it.
Fortune both by Land and Sea.	Fortune by land and sea. C.	<i>Tho. Heywood.</i> Fortune by Land and Sea. C.	Thomas Heywood & William Rowley. 1655. <i>Pl.</i> 54.
Cynthius Revels, <i>Fountaine.</i>	Cynthius Revels. T. Ben Johnson.	<i>Ben. Johnson.</i> Cynthia's Revels. C.	(<i>The Fountain of Self-Love.</i> 1601.) <i>Cynthia's Revels.</i> In folio 1616. <i>Pl.</i> 57 & 55.
Four Pees.	Four pees. C.	* <i>John Heywood.</i> Four PP. I.	1569. <i>Pl.</i> 48.
Four Plays in one, <i>B. F.</i>	Four plays in one. C. John Fletcher.	<i>John Fletcher.</i> Four Playes in One. C.	In folio 1647. <i>Pl.</i> 3.
Four London Prentices, <i>Heyw.</i>	Four London prentises. T. Thomas Haywood.	<i>Tho. Heywood.</i> Four London Prentices. H.	<i>The four Prentices of London.</i> 1615. <i>Pl.</i> 52.
Freewill.	Free will. C. Henry Cheeke.	Free-will. T.	Henry Cheeke. n.d. <i>Pl.</i> 22.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	<i>REMARKS.</i>
Friar Bacon, <i>Green.</i>	Fryer bacon. H.	<i>Robert Green.</i> Friar Bacon. C.	<i>Friar Bacon & Friar Bungay.</i> 1594. Pl. 43.
Fulgius and Lucrell.	Fulgius and Lucrell. C.	Fulgius & Lucrel.	Chetwood, in his <i>British Theatre</i> , gives "Fulgius and Lucrette, a pastoral, from the Italian, 1676," but no authority attaches to the statement.
Galatea, <i>Lilly.</i>	Galatea. C. <i>John Lilly.</i>	<i>John Lilly.</i> Galla-thea. C.	1592. Pl. 65.
Game at Chesse.	Game at chesse C. <i>Thomas Middleton.</i>	<i>Tho. Middleton.</i> Game at Chess. C.	1625. Pl. 79.
Gamester, <i>Sherly.</i>	Gamester. C. <i>James Shirley.</i>	<i>James Shirley.</i> Gamester. C.	1637. Pl. 108.
Gammer Gurtons needle.	Gammer Gurtons needle. C.	<i>Mr. S. Mr. of Art.</i> Gammer Gurtons Needle. C.	John Still. 1575. Pl. 112.
	Gentleman of Venice. H. <i>James Shirley.</i>	<i>James Shirley.</i> Gentleman of Venice. TC.	1655. Pl. 110.
	Gentleman Usher. C. <i>Georg Chapman.</i>	<i>George Chapman.</i> Gentleman Usher. 1661] The	1606. Pl. 19.
		<i>John Heywood.</i> Play of Gentleness & Nobility. 1st. part. I.	* n.d. Pl. 48.
		1661] A Play of... Nobility &c. the	
		<i>John Heywood.</i> Play of Gentleness & Nobility &c. 2d. part. I.	
		1661] A Play . . . the 2d part.	

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Pinder of Wakefield.	{ George a Green. C. Pinner of Wakefield. C.	Pinner of Wuke- field. C. 1661] The Pinner of Wakefield.	<i>George-a-Greene, the Pinner of Wakefield.</i> 1599. <i>Pl.</i> 129.
Ghost, or the woman wears the breeches.	Ghost. C.	Ghost. C.	1653. <i>Pl.</i> 137.
Glasse of Govern- ment.	Glasse of govern- ment. I. <i>Georg Gascoyne.</i>	<i>Geo. Gascoign.</i> Glass of Government. TC. 1661] The	1575. <i>Pl.</i> 40.
Goblins sucklin.	Gobline. C. <i>John Sucklinge.</i>	<i>Sir John Suckling.</i> Goblins. C.	In col. ed. 1646. <i>Pl.</i> 112.
Golden age, <i>Hey- wood.</i>	Golden Age. C. <i>Thomas Heywood.</i>	<i>Tho. Heywood.</i> Golden Age. H. * <i>Ben. Johnson.</i> Golden Age restored. M.	1611. <i>Pl.</i> 51. In 1616 folio. <i>Mq.</i> 12.
Giles Goosecap.	Gyles Goose-cap. C.	Gyles Goose cap. C.	<i>Sir Giles Goosecap.</i> 1606. <i>Pl.</i> 132.
Grateful servant, <i>Sherly.</i>	Grateful servant. C. <i>James Shirly.</i>	<i>James Shirley.</i> Grateful Servant. C.	1630. <i>Pl.</i> 106.
Masque of the gen- tlemen of Grays In.	Mask at Graies- Inn. M.	<i>John Fletcher.</i> Masque of Grays Inne Gent. M.	<i>Inner Temple & Gray's Inn Masque</i> Francis Beau- mont. n.d. <i>Mq.</i> 1.
Great Duke of Florence.	Duke of Florence. T.	<i>Phil. Massenger.</i> Great Duke of Florence. C. * <i>Sr. Rob. Howard</i> The Great Fa- vourite, or, the Duke of Lerma. T.	1636. <i>Pl.</i> 74. [1668.] Added in Adver- tisement at end of list.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Greens tu quoque cookt.	Greens tu quoque. C. <i>John Cooke.</i>	<i>John Cooke.</i> Green's tu quoque. C. * <i>J.T.</i> Grim the Collier of Croyden. C.	1614. <i>Pl. 23.</i> * William Haughton ('by I.T.') In <i>Gratiæ Thea- trales</i> , 1662. <i>Pl. 46.</i> On the authority of Henslowe's Diary.
Guise, <i>Marstone.</i>	Guardian. C. <i>Phil. Massinger.</i>	<i>Rob. Baron.</i> Gri- pus & Hegio. P. <i>Phil. Massenger.</i> Guardian. C.	[1647.] In 'Three new Plays,' 1655. <i>Pl. 72.</i>
Hamlet Prince of Denmark.	Guise. C. <i>John Webster.</i>	Guise. T. 1661] omits T.	There was a play of this name by Webster, which is not, however, known to have been printed. The <i>Massa- cre at Paris</i> was also some- times known by this name.
Haniball and Sc[i]- pio.	Hamblet prince of den. T. <i>Will. Shakespeare.</i>	* <i>B. J.</i> Guy of Warwick. T. <i>Will. Shakespear.</i> Hamlet. T.	[<i>Guy, Earl of Warwick.</i> 1661. Probably the initials were intended to suggest that the play was by Jonson.]
	Hanniball and Sci- pio. C. <i>Tho. Nabbs.</i>	<i>Tho. Nabbs.</i> Hanni- bal & Scipio. T. <i>Ben. Johnson.</i> Mas- que at my Lord Hayes House. M.	1603. <i>Pl. 100.</i> 1637. <i>Pl. 82.</i> In Vol. II of folio 1640. <i>Mq. 12.</i>
		<i>Bearnard.</i> Heau- ton. in Ter. C. 1661] Bernard.	<i>Heautontimoroumenos.</i> Richard Bernard. In <i>Te- rence in English.</i> 1598. <i>Pl. 12.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Hector of Germany.	{ Hector of Germany. C. Palsgrave. T.	<i>W. S. Hector of Germany. H.</i> 1661] <i>W. Smith.</i>	<i>The Hector of Germany, or The Palsgrave.</i> W[ent- worth?]. Smith. 1615. Pl. III.
	Hectors. C.	Hectors, or false challenge. C.	[1656.]
Heire, <i>May.</i>	Heir. C. <i>Tho. May.</i>	<i>Tho. May. Heire.</i> TC.	1622. Pl. 75.
		* <i>J. D. Hels higher court of Justice.</i> I.	[1661.]
Henry the 4. both parts. <i>Shakspear.</i>	Henry Fourth, both parts. H. <i>Will. Shakespeare.</i>	{ <i>Will. Shakespear.</i> Henry the 4th. 1st. part. H. <i>Will. Shakespear.</i> Henry the 4th. 2d. part. H.	Pt. I. 1598. Pt. II. 1600. Pl. 97 & 98.
Henry 5. <i>Shakspear.</i>	Henry Fifth. H. <i>Will. Shakespeare.</i>	<i>Will. Shakespear.</i> Henry the 5th. H.	1600. Pl. 98.
		* <i>Earl of Orrery.</i> Henry the 5th. H.	[1669.]
Henry 6 three parts. <i>Shakspear.</i>	Henry Sixth. 3 parts. H. <i>Will. Shakespeare.</i>	{ <i>Will. Shakespear.</i> Henry the 6th. 1st. part. H. <i>Will. Shakespear.</i> Henry the 6th. 2d. part. H. <i>Will. Shakespear.</i> Henry the 6th. 3d. part. H.	In folio 1623. Pl. 94.
Hen[r]y 8. <i>Shakspear.</i>	Henry Eight. H. <i>Will. Shakespeare.</i>	<i>Will. Shakespear.</i> Henry the 8th. H.	In folio 1623. Pl. 94.
		* <i>Lod. Carlile. Heraclius Emperour of the East.</i> T.	1664. Pl. 17.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Hercules furiens.	Hercules furious. I.	<i>Jasper Heywood.</i> Hercules furiens. T.	From Seneca. 1561. <i>Pl. 93.</i>
Hercules Orteous.	Hercules Orteus. I.	<i>John Studley.</i> Hercules Oetus. T.	<i>Hercules Oetæus.</i> In col. Seneca. 1581. <i>Pl. 92.</i>
		* <i>Sir Rob. Stapleton.</i> Hero & Leander. T.	[1669.]
Herod and Anti-pater.	Herod Antipater. C. <i>George Markham.</i>	<i>Markham and Sampson.</i> Herod and Antipater T.	1622. <i>Pl. 66.</i>
		* <i>R. Head.</i> Hic & Ubique. C.	[1663.]
Dick Scorer.	Dick Scorer. C.	Dick Scorer.	<i>Hickescorner.</i> n.d. <i>Pl. 139.</i>
Hide park.	Hide Parke. C. <i>James Shirly.</i>	<i>James Shirley.</i> Hide Park. C.	1637. <i>Pl. 108.</i>
		<i>John Studley.</i> Hypolitus. T.	In col. Seneca 1581. <i>Pl. 92.</i>
Hipolitus.	Hippolitus Seneca. T. <i>Edmund Prestwich.</i>	<i>Edm. Prestwith</i> Hypolitus. T.	[1651.]
Player whipt.	{ Histrionastix. C. (Player whipt. C.	Histrionastix. C.	1610. <i>Pl. 135.</i>
Hofmans Tragedy.	Hoffman. T. <i>William Shakespeare.</i>	*Hoffman. T.	*Henry Chettle. 1631. <i>Pl. 22.</i> On the authority of Henslowe's diary.
Hog hath lost his Pearl.	Hog hath lost his pearle. C. <i>Robt. Taylor.</i>	<i>Rob. Taylor.</i> Hog hath lost his Pearl. C.	1614. <i>Pl. 113.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Hollands Leagure.	Holands Leaguer. <i>H. Shakerly Marmion.</i>	<i>Shak. Marmion.</i> Hollands Leaguer. C.	1632. <i>Pl. 69.</i>
	Hollander. C. <i>Henry Glapthorn.</i>	<i>Henry Glapthorn.</i> Hollander. C.	1640. <i>Pl. 41.</i>
Honest Lawyer.	Honest Lawyer. C.	<i>S. S. Honest Lawyer.</i> C. 1661] The	1616. <i>Pl. 135.</i>
Honest mans fortune.	Honest mans fortune. C.	<i>John Fletcher.</i> Honest mans fortune. C.	In folio 1647. <i>Pl. 3.</i>
Honest whore both parts.	Honest, both parts. C. <i>Tho. Decker.</i>	<i>Tho. Decker.</i> Honest Whore, 1st. part. C.	Pt. I. 1604. Pt. II. 1630. <i>Pl. 33 & 34.</i>
		<i>Tho. Decker.</i> Honest Whore, 2d. part. C.	
	<i>James Shirley.</i> Honoria and Mamon. <i>Ben. Johnson.</i> Honour of Wales. M.		1659. <i>Pl. 110.</i>
		* <i>Mr. Rat. Phillips.</i> Horace. T.	In Vol. II of folio 1640. <i>Mq. 12.</i>
How to choose a good wife from a bad.	Horatius. T. <i>Wil. Lower.</i>	<i>Sir W. Lower.</i> Horatius. T.	1656. <i>Pl. 63.</i>
		How to choose a good wife from a bad. TC.	<i>How a man may choose, &c.</i> 1602. <i>Pl. 131.</i>
Humor out of breath, <i>Chapman.</i>	Humor out of breath. C. <i>John Day.</i>	Humour out of breath. C.	1608. <i>Pl. 31.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Humerous Courtier, <i>Sherly.</i>	Humerous Courtier. C. <i>James Shirly.</i>	<i>James Shirley.</i> Humorous Cour- tier. C.	1640. <i>Pl. 109.</i>
	Humerous dayes mirth. C. <i>Gorge Chapman.</i>	<i>Geo. Chapman.</i> Humorous dayes mirth. C.	1599. <i>Pl. 19.</i>
Humerous Live- tenant.	Humerous Live- tenant. C. <i>John Fletcher.</i>	<i>John Fletcher.</i> Humorous Lieut- enant. C.	In folio 1647. <i>Pl. 3.</i>
Hymens triumph.	Hymens Triumph. M. <i>Samuel Daniel.</i>	<i>Sam. Daniel.</i> Hy- mens Triumph. P.	1615. <i>Pl. 27.</i>
	Hymenæ. M.	* <i>Ben Johnson.</i> Hy- menæ. M.	1606. <i>Mq. 14.</i>
If this be not a good Play the Devils in't.	If this be not a good play the devils in't. C. <itho. decker.<="" i=""></itho.>	<itho. decker.<="" i=""> If this be'n a good Play, the Devil's in't. C.</itho.>	<i>If it be not good, the Devil is in it.</i> 1612. <i>Pl. 34.</i>
If you know not me you know no body.	Elisabeth 1. 2. part. T.	<i>Tho. Heywood.</i> Elizabeth's trou- bles, 1st. part. <i>Tho. Heywood.</i> Eli- zabeth's troubles, 2d. part. 1661] H in both cases.	* <i>If you know not me you know nobody, or the Troubles of Queen Elizabeth.</i> Pt. I. 1605. Pt. II. 1606. <i>Pl. 49.</i>
	Ignoramus. C.	* <i>R.C. Ignoramus.</i> C.	[The English translation by Robert Codrington of George Ruggle's Latin comedy of <i>Ignoramus</i> ap- peared in 1662. The entry in Archer's list must there- fore refer to the Latin play which appeared in 1630.]
	Impatient Grissell. C.		No such piece is known.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Impatient potency.	Impatient Poverty. C.	Impatient poverty.	1560. <i>Pl. 122.</i>
Imperiale, <i>Freeman.</i>	Imperiall. T.	<i>Sr. Ralph Freeman.</i> Imperiale. T.	1639. <i>Pl. 39.</i>
		* Imperiale, in Folio. T.	[Presumably <i>The Imperial Tragedy.</i> Sir William Killigrew. F° 1669.]
Imposter, <i>Sherly.</i>	Imposter. C. <i>James Shirley.</i>	<i>James Shirley.</i> Im- posture. TC	In 'Six new Plays,' 1653. <i>Pl. 106.</i>
		* <i>John Dryden.</i> Indian Emperor. T.	[1667.]
		* <i>Sir Rob. Howard.</i> Indian queen. T.	[Sir Robert Howard and John Dryden. In the former's 'Four New Plays,' 1665.]
Insatiate Countesse.	Insatiate Countess. C. <i>John Marston.</i>	<i>John Marston.</i> In- satiate Countess. T.	1613. <i>Pl. 71.</i>
		<i>Tho. Middleton.</i> In- ner Temple Mas- que. M. 1661] The	1619. <i>Mq. 17.</i>
		{ <i>Geo. Chapman.</i> Temple. M. <i>George Chapman.</i> Masque of the middle Temple, & Lincolns Inn. M. 1661.] The Mask	<i>Inns of Court Masque.</i> n.d. <i>Mq. 3.</i>
		* <i>Ben. Johnson.</i> Irish Masque. M.	In folio 1616. <i>Mq. 12.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Iron age both parts.	Iron age, both parts. C. <i>Tho. Decker.</i>	<i>Tho. Heywood.</i> Iron Age First part. H. <i>Tho. Heywood.</i> Iron Age, Second part. H.	Pt. I. 1632. Pt. II. 1632. <i>Pl. 52.</i>
Island Princes, <i>BF.</i>	Island princess. C. <i>John Fletcher.</i>	<i>John Fletcher.</i> Island Princess. C.	In folio 1647. <i>Pl. 3.</i>
Isle of Gulls.	Isle of gall. H. <i>Pow. Day.</i>	<i>John Day.</i> Isle of Guls. C. 1661] omits C.	1606. <i>Pl. 31.</i>
Jack drums enter-tainment.	Iack drums enter-tainment.	Jack Drums Enter-tainment. C. 1661] T.	1601. <i>Pl. 130.</i>
Jack jugler.	Iack jugler. C.	Jack Jugler	n.d. <i>Pl. 139.</i>
Jack Straws life and death.	Iack Strawes life and death. H.	Jack Straw's life and death. H.	1593. <i>Pl. 125.</i>
Jacob and Esau.	Iacob and Esau. I.	Jacob and Esau. C.	1568. <i>Pl. 123.</i>
Scotch Hist. <i>James the 4.</i>	Scotch historie. H.	James the 4th. H.	(<i>The Scottish History of James the fourth.</i> Robert Greene. 1598. <i>Pl. 44.</i>)
Jealous lovers, <i>Ran-dolph.</i>	Iealous lovers. C. <i>Tho. Randolph.</i>	<i>Tho. Randal.</i> Jealous Lovers. C. 1661] <i>Randoll.</i>	Thomas Randolph. 1632. <i>Pl. 88.</i>
Jew of Malta.	Jew of Malta. H. <i>Christ. Marlow.</i>	<i>Chr. Marloe.</i> Jew of Malta. TC. 1661] T.	<i>Jeronimo.</i> See <i>Spanish Tragedy</i> 1633. <i>Pl. 69.</i>
		* <i>Will. Hemings.</i> Jews Tragedy. T.	1662. <i>Pl. 47.</i>

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Jocasta. <i>Gascoine.</i>	Iorasta [sic]. H.	<i>Geo. Gascoign.</i> Jocasta. T. <i>John Heywood.</i> Play between Johan Johan the husband, Tib his Wife, &c. I. 1661] A	In col. ed. 1575. Pl. 39. *1533. Pl. 47.
John King of Eng-	John K. of England. H.	<i>Will. Shakespear.</i> John King of England. H.	King John. In folio 1623. Pl. 94.
land both parts.	John K. of England, both parts. <i>Will.</i> <i>Shakespeare.</i>	<i>Will. Shakespear.</i> John K. of England, 1st. part. H. <i>Will. Shakespear.</i> John K. of England, 2d. part. H.	<i>The Troublesome Reign of John King of England.</i> Author unknown. 1591 anon. 1611 'by W. Sh.' 1622 'by W. Shakespeare.' Pl. 124.
King John and Ma-	K. Iohn and Ma-	<i>Rob. Davenport.</i> John & Matilda. T.	1655. Pl. 30.
tilda.	tilda. T.	John Evangelist.	Neither Langbaine nor any of his followers had seen the piece. The <i>Biographia Dramatica</i> gives the date 1566, which, however, appears to be an invention of Chetwood's.
	John Evangelist. I.	John Evangelist.	
	Iosephs afflictions. I.	Josephs afflictions.	The <i>Biographia Dramatica</i> suggests that it may either be a mistake for <i>Job's Afflictions</i> , a play ascribed by Wood to Ralph Radcliff, but not at present known, or else may refer to William Forrest's poem <i>The tragédious troubles of the most chast and innocent Joseph.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Joviall Crew, or merry beggers.	Iovial crew. C. <i>Rich. Brome.</i>	<i>Rich. Brome.</i> Jovial crew.† C.	1652, Pl. 15.
Jovall Crew, <i>Shepherd.</i>		*Jovial crew, or the Devil turn'd Ranter. I.	[1651.]
{ Julia and Agripina. { Agripina.	Agrippina. T. <i>Thomas May.</i>	<i>Tho. May.</i> Agrippina. T.	<i>Julia Agrippina.</i> 1639. Pl. 76.
{ Julius Cæsar, <i>Sterling.</i> { Cæsars Tragedy, <i>Sterlin.</i>	Cæsar. T. <i>William Alexander.</i>	<i>Lord Sterling.</i> Julius Cæsar. T.	William Alexander, E. of Stirling. In the <i>Monarchic Tragedies</i> , 1607. Pl. 1.
Julius Cæsar, <i>Shakspear.</i>	Julius Cæsar. T. <i>Will. Shakespeare.</i>	<i>Will. Shakespear.</i> Julius Cæsar. T.	In folio 1623. Pl. 94.
Just generall, <i>Cosmo Muche.</i>	Iust generall. T. <i>Cosmo Manuche.</i>	<i>Cosmo Manuch.</i> Just General. T.	[Cosmo Manuche. 1652]
Just Italian, <i>Daven- ant.</i>	Just Italian. C. <i>Will. Davenant.</i>	<i>Sir W. D'Avenant.</i> Just Italian. TC.	1630. Pl. 28.
King and no King, <i>Fletcher.</i>	King and no King. C. <i>John Fletcher.</i>	<i>John Fletcher.</i> King and no King. C.	1619. Pl. 7.
Knack to know a knave.	Knack to know a knave. C.	Knack to know a Knave. C.	1594. Pl. 126.
Knack to know an honest man.	Knack to know an honest man. C.	Knack to know an honest man. C.	1596. Pl. 127.
	Knave in Graine. C.	<i>J. D.</i> Knave in grain. C.	1640. Pl. 137.
		* Knavery in all trades. C.	[1664. Hazlitt ascribes it to Tatham without, however, giving any reason.]

† In 1661 the letters denoting the nature of the play have slipped down at this point, causing some confusion I have followed the evident intention of 1661, but in 1671 some mistakes crept in from the disorder of the earlier edition. See *Jew of Malta*.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
	Knight of malta. H. <i>John Fletcher.</i>	<i>John Fletcher.</i> Knight of Malta. C.	In folio 1647. <i>Pl. 3.</i>
	Knight of pestell. C. <i>John Fletcher.</i>	<i>John Fletcher.</i> Knight of the burning pestle. C.	1613. <i>Pl. 4.</i>
	Ladyes privilege. C. <i>James Shirly.</i>	<i>Hen. Glapthorn.</i> Ladies Priviledge. C.	1640. <i>Pl. 41.</i>
		Lady Almony. C.	1659. <i>Pl. 137.</i>
Lady errant.	Ladie errant. C. <i>William Cartwright.</i>	<i>W. Cartwright.</i> Lady Errant. TC.	In col. ed. 1651. <i>Pl. 17.</i>
	Ladies trial. C. <i>John Ford.</i>	<i>John Ford.</i> Ladies Tryal. C.	1639. <i>Pl. 38.</i>
Lady of pleasure.	Lady of pleasure. C. <i>Henry Glapthorn.</i>	<i>James Shirley.</i> Lady of Pleasure. C.	1637. <i>Pl. 108.</i>
Langartha, <i>Henry Burrel.</i>	Langartha. C.	Landagartha. TC.	<i>Landgartha.</i> Henry Burnell. 1641. <i>Pl. 15.</i>
Alarum for <i>London</i> , or the siege of <i>Antwerp</i> .	Alarum for London. T.	Alarum for London. H.	<i>A Larum for London.</i> 1602. <i>Pl. 131.</i>
Lanchashire witches.	Lancaster witches. C.	<i>Heywood & Brome.</i> Lancaster Witches. C.	<i>The late Lancashire Witches.</i> 1634. <i>Pl. 52.</i>
Law tricks, or who would have thought it.	Law-tricks. C.	<i>John Day.</i> Law tricks, or who would have thought it. C. 1661] it?	1608. <i>Pl. 31.</i>
Laws of Candy.	Laws of Candy. C. <i>F.B. John Fletcher.</i>	<i>John Fletcher.</i> Lawes of Candy. C.	In folio 1647. <i>Pl. 3.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Leyre and his three daughters. <i>Shak:</i>		<i>Will. Shakespear. Leir and his three Daughters. T.</i>	<i>King Lear and his three Daughters. 1608. Pl. 101.</i>
Levelers.	Leveller levelled. C.	<i>Leir and his three Daughters. H.</i>	1605. <i>Pl. 132.</i>
Like to like quothe the Devil to the Collier.	Like for like. C.	<i>Ulpian Fulwel. Like will to like, quothe the Devil. I.</i>	1568. <i>Pl. 39.</i>
Lingua.	Lingua. C.	Lingua. C.	1607. <i>Pl. 134.</i>
Little French Lawyer.	Little French-lawyer. C. F.B. Jo. F.	<i>John Fletcher. Little French Lawyer. C.</i>	In folio 1647. <i>Pl. 3.</i>
Locrinus Tragedy.	Locrinus. C.	<i>Will. Shakespear. Locrine Eldest Son of K. Brutus. T. 1661] W.S.</i>	'By W. S.' Pseudo-Shak. 1595. <i>Pl. 102.</i>
London or the harbor of health.		<i>Rob. Gomersal. Lod. Sforza. T.</i>	1628. <i>Pl. 43.</i>
		<i>* Ben. Johnson. Entertainments at King James's coronation. E.</i>	<i>King James his Entertainment through London. 1604. Mq. 13.</i>
		<i>London Chanticlers. C. 1661] The</i>	1659. <i>Pl. 138.</i>
London Prodigall, <i>Shakspear.</i>	London prodigall. C. <i>Will. Shakespeare.</i>	<i>Will. Shakespear. London Prodigal. C.</i>	'by W. S.' Pseudo-Shak. 1605. <i>Pl. 103.</i>

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661</i> <i>and 1671.</i>	REMARKS.
The longer thou liv- est, the more foole thou art.	The longer thou livest, the more fool thou art. C.	<i>W. Wayer.</i> The longer thou livest the more fool thou art. C.	William Wager. n.d. <i>Pl.</i> 116.
Look about you or run red cap.	Look about you. C.	Look about you, or, run Red Caps. C.	<i>Look about you.</i> 1600. <i>Pl.</i> 130.
Looking glas for London & Eng- land.	Looking-glasse for London. C.	<i>Jho. Lodge and</i> <i>Robert Green.</i> Looking-glass for London. H. 1661] A Looking- glasse for London, &c.	1594. <i>Pl. 62.</i>
Lost Lady.	Lost Ladie. C. <i>F. B. Jo. Fl.</i>	Lost Lady. TC. <i>John Heywood.</i> Play of Love. I. 1661] A.	*Sir William Berkeley. 1638. <i>Pl. 12.</i> On the authority of Anthony Wood.
Loves cure of mar- tiall madnesse.	Loves Cruelty or the Martials maide. C. <i>F. B. Jo. F.</i>	<i>John Fletcher.</i> Loves cure, or the martial Maid. C.	In folio 1647. <i>Pl. 3.</i>
Loves Cruelty, <i>Sherly.</i>	Loves cruelty. C. <i>F. B. Jo. F.</i>	<i>James Shirley.</i> Loves Cruelty. T.	1640. <i>Pl. 109.</i>
	Loves dominion. P.	Loves Dominion. P. <i>* Rich. Flecknoe.</i> Loves Kingdom. T.C.	[Richard Flecknoe. 1654.] [1664.]
Loves labor lost.	Loves labor lost. C. <i>Will. Shakespeare.</i>	<i>Will. Shakespear.</i> Loves labour lost. C.	1598. <i>Pl. 98.</i>
	Loves labor lost. C. <i>Will. Sampson.</i>		Presumably a duplicate entry of Shakespeare's play.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Loves metamorphosis.	Loves metamorphosis. C. <i>John Lilly.</i>	* <i>T. Ford.</i> Loves Labyrinth. TC.	[1660.]
Loves Mistresse, Heywood.	Loves Mistress. M. <i>Thomas Heywood.</i>	<i>John Lilly.</i> Loves Metamorphosis. C.	1601. <i>Pl. 65.</i>
Loves Pilgrimage B.F:	Loves Pilgrim. C. <i>E. B. Jo. Fl.</i>	<i>Tho. Heywood.</i> Loves Mistress. M.	<i>Love's Mistress, or the Queen's Masque.</i> 1636. <i>Pl. 53.</i>
Loves Riddle, Lowly.	Loves riddle. P. <i>Abraham Cowley.</i>	<i>John Fletcher.</i> Loves Pilgrimage. C.	In folio 1647. <i>Pl. 3.</i>
Loves Sacrifice.	Loves Sacrifice. C. <i>John Ford.</i>	<i>Abra. Cowley.</i> Loves Riddle. P.	1638. <i>Pl. 24.</i>
	Loves triumph. M.	<i>John Ford.</i> Loves Sacrifice. T.	1633. <i>Pl. 37.</i>
		<i>Ben. Johnson.</i> Loves Triumph. M.	1630. <i>Mq. 15.</i>
		<i>W. Chamberlain.</i> Loves Victory. C.	[1658.]
		<i>Ben. Johnson.</i> Loves Welcome. M.	In vol. II of folio 1640. <i>Mq. 13.</i>
	Love and fortune. C.	*Love Alamode. C.	[<i>Love à la Mode.</i> 1663.]
			(<i>The Rare Triumphs of Love and Fortune.</i> 1589. <i>Pl. 123.</i>)
Love and honour.	Love and honor. C. <i>Will. Davenant.</i>	<i>Sir W. D'Avenant.</i> Love & Honour. C.	1649. <i>Pl. 28.</i>
		<i>Tho. Meriton.</i> Love and War. T.	[1658.]

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661</i> <i>and 1671.</i>	REMARKS.
Love in an extasie.	Love in its extasie. C.	<i>John Tatham.</i> Love crowns the end. TC. * <i>Ben. Johnson.</i> Love freed from Ignorance. M.	In <i>Fancie's Theatre</i> , 1640. <i>Pl. 114.</i> In folio 1616. <i>Mq. 12.</i>
David and Bathsheba.	David and Beersheba. T. <i>George Pele.</i>	<i>Peaps.</i> Love in it's Extasie. P. <i>Geo. Peel.</i> David & Bathsheba. TC. * <i>Ben. Johnson.</i> Love restored. M.	* 1649. <i>Pl. 84.</i> The ascription originally rests upon Kirkman's authority. <i>The Love of King D. and fair B.</i> 1599. <i>Pl. 85.</i> In folio 1616. <i>Mq. 12.</i>
Love sick King, <i>Brewer.</i>	Love-sick King. C. <i>Thomas Bernard.</i> Lovers, a mask. M.	<i>Rich. Brome.</i> Love-sick Court, or the ambitious Politick. C. 1661] The <i>Ant. Brewer.</i> Love-sick King. TC.	In 'Five new Plays,' 1659. <i>Pl. 14.</i> 1655. <i>Pl. 143.</i> <i>Lovers made Men.</i> Ben Jonson. 1617. <i>Mq. 15.</i>
Lovers melancholy.	Loves Melancholy. C. <i>John Foard.</i>	<i>John Ford.</i> Lovers Melancholy. T.	1629. <i>Pl. 37.</i>
Loves progresse.	Loves progresse. C. <i>F. B. Jo. F.</i>	<i>John Fletcher.</i> Lovers Progress. C.	In folio 1647. <i>Pl. 3.</i>
Loyall lovers, <i>Cosmo muche.</i>	Loial lovers. C. <i>Cosmo Manuche.</i>	<i>Cosmo Manuch.</i> Loyal Lovers. TC.	[Cosmo Manuche. 1652.]
Loyall subject.	Loial subject. C. <i>F. B. Jo. F.</i>	<i>John Fletcher.</i> Loyal Subject. C.	In folio 1647. <i>Pl. 3.</i>

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Lusty Juventus.	Lustie juventus. C.	Luminalia. M. <i>R. Wever.</i> Lusty Juventus. I.	1637. <i>Mq.</i> 28. n.d. <i>Pl.</i> 119.
Mackbeth, <i>Shakspear.</i>	Magbeth. T. <i>Will. Shakespear.</i>	<i>Chr. Marloe.</i> Lusts Dominion, or the Lascivious Queen. T. <i>Will. Shakespear.</i> Mackbeth. T.	1657. <i>Pl.</i> 69. In folio 1623. <i>Pl.</i> 94.
Mad couple well met, <i>Brome.</i>	Mad couple. C. <i>Richard Broome.</i>	<i>Rich. Brome.</i> Mad Couple well matcht. C.	In 'Five new Plays,' 1653. <i>Pl.</i> 13.
Mad lover, <i>Fletcher.</i>	Mad lover. C. <i>John Fletcher.</i>	<i>John Fletcher.</i> Mad Lover. C.	In folio 1647. <i>Pl.</i> 3.
Mad world my Masters.	Mad world my masters. C. <i>Thomas Middleton.</i>	<i>Tho. Middleton.</i> Mad World my Masters. C.	1608. <i>Pl.</i> 78.
Magnetick Lady.	Magnetick Lady. C.	<i>Ben. Johnson.</i> Magnetick Lady. C.	In Vol. II of folio 1640. <i>Pl.</i> 55.
{Maids in the mil. {Maid in the mill.	Maid in the mil. C. <i>Will. Rouly.</i>	<i>John Fletcher.</i> Maid in the Mill. C.	In folio 1647. <i>Pl.</i> 3.
Maids of honour.	Maid of honour. C. <i>Phil. Massinger.</i>	<i>Phil. Massenger.</i> Maid of Honour. C.	1632. <i>Pl.</i> 74.
Maids metomorphosis.	Maids metamorphosis. C. <i>John Lilly.</i>	<i>John Lilly.</i> Maids Metamorphosis. C.	Author unknown. 1600. <i>Pl.</i> 130.
Maids revenge, <i>Sherly.</i>	Maids revenge. T. <i>James Shirly.</i>	<i>James Shirley.</i> Maids Revenge. T.	1639. <i>Pl.</i> 109.
Maids Tragedy, <i>Fletcher.</i>	Maids Tragedy. T. <i>F.B. Jo. Fl.</i>	<i>John Fletcher.</i> Maids Tragedy. T.	1619. <i>Pl.</i> 6.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Maidenhead wellost, <i>Heywood.</i>	Maidenhead well lost. C. <i>Thomas Haywood.</i>	<i>Tho. Heywood.</i> Maiden head well lost. C.	1634. <i>Pl. 53.</i>
Male content, <i>Mar- stone.</i>	Male-content. C. <i>John Marston.</i>	<i>John Marston.</i> Male-content. TC. * <i>Sir W. D'Avenant.</i> Man is the Master. C.	<i>The Malcontent.</i> 1604. <i>Pl. 70.</i> 1669. <i>Pl. 29.</i>
Manhood and mis- rule.	Manhood and wis- dom. C.	Manhood & Wis- dome. *Sr. Martin-mar- all. C.	Not otherwise known. [<i>Sir Martin Mar-all.</i> John Dryden. 1668.]
		* <i>Mrs. Boothby.</i> Marcelia.	[1670.]
Mariamne Tragedy.	Mariame. T. <i>Lady Eliz. Carew.</i>	<i>Lad. Eliz. Carew.</i> Mariam. T. 1661] Mariam. * <i>M. W. Marriage Broker.</i> C.	<i>Mariam.</i> 1613. <i>Pl. 15.</i> [In <i>Gratiæ Theatralæ</i> , 1662.]
		* <i>L. Vis. Faulkland.</i> Marriage night. T.	Henry Cary. 1664. <i>Pl. 17.</i> See <i>Corrigenda.</i>
		<i>Rich. Flecknoe.</i> Marriage of Oce- nus and Britannia. M.	[1659.]
		Marriage of Wit & Science. I.	n.d. <i>Pl. 140.</i>
Mariage of wit and wisdom.			Apparently printed in 1579, but now only known in MS.
Martyrd souldeir, <i>Sherly.</i>	Martyred souldeir. C. <i>Henry Shirly.</i>	<i>Hen. Shirley. Mar- tyr'd Souldeir.</i> T.	1638. <i>Pl. 105.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Mary Magdelens re-pentance, <i>B.H.</i>	Mary Magdalents. [sic.] Repentance. I.	Mary Magdalen's Repentance.	<i>Life and Repentence of Mary Magdalen.</i> Lewis Wager. 1566. Pl. 116.
	Masquard D ciel. M.	J. S. Masquerde du Ci'el. M.	<i>Masquarade du Ciel.</i> J. S. (Iohn Sadler?) 1640. Not properly dramatic.
Massacre of Paris.	Massacre of Paris. T. <i>Christopher Marlow.</i>	Chr. Marloe. Massacre at Paris. T.	n.d. Pl. 69.
Massalina, <i>Rich.</i>	Massalina. T. <i>Nath. Richards.</i>	Nat. Richards. Messalina. T.	1640. Pl. 89.
Match at midnight.	Match at mid-night. C. <i>Will. Rouly.</i>	Will. Rowley. Matchat Midnight. T. 1661] C.	1633. Pl. 90.
Match me in London.	Match me in London. C. <i>Thomas Barker.</i>	Tho. Decker. Match me in London. C.	1631. Pl. 34.
May day, <i>Chapman.</i>	May day. C. <i>Gorge Chapman.</i>	Geo. Chapman. May Day. C. Tho. Middleton. Mayor of Quinborough. C. 1661] The	1611. Pl. 20. 1661. Pl. 80.
Measure for measure, <i>Shakspear.</i>	Measure for measure. C. <i>Will. Shakespear.</i>	Will. Shakespear. Measure for measure. C.	In folio 1623. Pl. 94.
Medea.	Medea, Seneca. T.	John Studley. Medea. T. Edw. Sherbourn. Medea. T.	From Seneca. 1566. Pl. 93. [1648.]
	Menechrim. T.	W. W. Menechmus. C.	<i>Menæcmi.</i> William Warner. 1595. Pl. 117.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Merchant of Venice.	Merchant of Venice. <i>C. William Shakespeare.</i>	<i>Will. Shakespear.</i> Merchant of Venice. C.	1600. <i>Pl. 98.</i>
Mercurius Britannicus, <i>Brathwat.</i>		Mercurius Britannicus. C. <i>* Ben. Johnson.</i> Mercury Vindicated. M.	*Richard Brathwait. 1641. <i>Pl. 13.</i> In folio 1616. <i>Mq. 12.</i>
		Bottom the Weaver. I.	[<i>The Merry-conceited Humours of Bottom the Weaver.</i> Robert Cox. In <i>Wits,</i> 1672.]
	Merry divell of Edmond. C. <i>William Shakespeare.</i>	<i>Will. Shakespear.</i> Merry Devil of Edmonton. C.	Author unknown. 1608.
	Merry wives of windsor. C. <i>William Shakespeare.</i>	<i>Will. Shakespear.</i> Merry wives of Windsor. C.	1602. <i>Pl. 99.</i>
	Metamorphosied Gypsy. M.	<i>Ben. Johnson.</i> Metamorphosed Gypsies. M.	In 'Horace his Art of Poetry, &c.,' 1640. <i>Mq. 14.</i>
Michaelmas Terme, <i>Chapman.</i> †	Michaelmas tearm. C. <i>Thomas Middleton.</i>	<i>Tho. Middleton.</i> Michaelmas term. C.	*1607. <i>Pl. 77.</i>
Microcosmus, <i>Nabs.</i>	Microcosmus. M. <i>Tho. Nabbs.</i>	<i>Tho. Nabs.</i> Microcosmus. M.	<i>Microcosmus, a Moral Masque.</i> 1637. <i>Pl. 82.</i>
Midsommer nights dream.	Midsommer nights dream. C. <i>William Shakespeare.</i>	<i>Will. Shakespear.</i> Midsomer nights Dream. C.	1600. <i>Pl. 99.</i>
Mirza, Barron.	Mercya. T. <i>Robert Barron.</i>	<i>Rob. Baron.</i> Mirza. T.	[n.d. (c. 1650)].

† Chapman's name found its way in here from the *Gray's Inn Masque*, which comes next on the list.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Misery of enforce marriage.	Misery of marriage. C. <i>Georg Wilkins.</i>	<i>Geo. Wilkins.</i> Mis- eries of enforced Marriage. TC. <i>Nich. Trotte.</i> Ar- thur. T.	1607. <i>Pl. 120.</i> <i>The Misfortunes of Arthur.</i> Thomas Hughes. In 'Cer- tain devices and shews,' 1587. <i>Pl. 54.</i> Nicholas Trotte contributed the in- troduction.
		* <i>Tho. Jordain.</i> Money is an Asse. C.	1668. <i>Pl. 58.</i>
		<i>Tho. Middleton.</i> More dissemblers than Women. C.	<i>More dissemblers besides Women.</i> In 'Two new Plays,' 1657. <i>Pl. 77.</i>
Mother Bomby, <i>Lilly.</i>	Mortimer's fall. H. Mother Bomby. C. <i>John Lilly.</i>	<i>Ben. Johnson.</i> Mor- timer's fall. T. <i>John Lilly.</i> Mother Boniby. C. [1661] Bomby.	A fragment in Vol. II of folio 1640. <i>Pl. 55.</i> <i>Mother Bomby.</i> 1594. <i>Pl. 65.</i>
	Mother Rumming. C.	* <i>Tho. Thompson.</i> Mother Shipton's Life & Death. C.	[<i>The Life of Mother Shipton.</i> Thomas Thompson. n.d.]
Monsier <i>Chap.</i>	D'Oliva.	Mounsier de Oliva T.	Nothing is known of the play beyond this entry. Could it be a mistake for <i>Mother Shipton?</i>
Monsier <i>B.F.</i>	Thomas,	Mounsieur Thomas. T. <i>John Fletcher.</i>	1606. <i>Pl. 19.</i> <i>John Fletcher.</i> Monsieur Thomas. C.
			1639. <i>Pl. 10.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Mucidorus.	Mucidorus. C. <i>Will. Shakespeare.</i>	<i>Will. Shakespeare.</i> Mucedorus. C.	Author unknown. 1598. <i>Pl. 127.</i>
Much adoe about nothing.	Much a doe about nothing. C. <i>Will. Shakespear.</i>	<i>Will. Shakespear.</i> Much adoe about Nothing. C.	1600. <i>Pl. 99.</i>
		* <i>Sr. Ch. Sidley.</i> Mulberry garden. C.	[1668.]
Muses looking glasse. <i>Randolph.</i>	Muses looking-glass. C. <i>Tho. Randolph.</i>	<i>Tho. Randolph.</i> Muses Looking-glass. C. 1661] <i>Randoll.</i>	Thomas Randolph. In 'Poems,' 1638. <i>Pl. 86.</i>
Mustapha. <i>Lord Brooks.</i>	Mustaphus. T.	<i>Lord Brooks.</i> Mustapha. T.	Fulke Greville, Baron Brooke. 1609. <i>Pl. 45.</i>
		* <i>Earl of Orrery.</i> Mustapha. T.	[1668.]
Midas, <i>Lilly.</i>	Mydas. T. <i>John Lilly.</i>	<i>John Lilly.</i> Mydas. C.	1592. <i>Pl. 65.</i>
	Neptunes tryumph. M.	<i>Ben. Johnson.</i> Neptune's Triumph. M.	n.d. <i>Mq. 15.</i>
Claudius tiberius nero.	Nero's life and death. H.	Nero's Life and Death. T.	1607. <i>Pl. 134.</i>
Nero Tragedy.	Ne'r new written. C.	Nero newly written. T.	1624. <i>Pl. 136.</i>
Play of the Netherlands.			This piece does not appear to be otherwise known.
		<i>Rich. Brome.</i> New Academy, or the New Exchange. C. 1661] The	In 'Five new Plays,' 1659. <i>Pl. 14.</i>
New custome.	New custom. C.	New Custom. I.	1573. <i>Pl. 123.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
New Inne, <i>Johnson.</i>	New Inn. C. <i>F.B. Jo. F.</i>	<i>Ben. Johnson.</i> New Inne. C.	1631. <i>Pl. 58.</i>
{ New trick to cheat the Devil. Trick to cheat the Devil.	New trick to cheat the devil. C.	New trick to cheat the Devil. C.	Robert Davenport. 1639. <i>Pl. 30.</i>
	New way to pay old debts. C. <i>Phil. Massinger.</i>	<i>Phil. Massenger.</i> New way to pay Old Debts. C.	1633. <i>Pl. 74.</i>
Woman never vext.	Woman never vext. C. <i>Wil. Rouly.</i>	<i>Will. Rowley.</i> Won- der a woman never vext. C.	<i>A New Wonder, a Woman never Vexed.</i> 1632. <i>Pl. 90.</i>
Nice valour or the passionate madman.	Nicevalour. C. <i>F.B. John Fletcher.</i>	<i>Ben. Johnson.</i> News from the New World in the Moon. M.	In Vol. II of folio 1640. <i>Mq. 13.</i>
	Nice wanton. C.	<i>John Fletcher.</i> Nice Valor, or the Pas- sionate mad-man. C.	In folio 1647. <i>Pl. 3.</i>
		Nice wanton.	1560. <i>Pl. 122.</i>
		* <i>John Dancer.</i> Ni- chomede. TC.	[1671. Contains Kirkman's second list.]
Night walker.	Night walker. C. <i>F.B. Jo. F.</i>	<i>John Fletcher.</i> Night Walker, or the little Thief. C.	1640. <i>Pl. 11.</i>
Ninives repentance.	Ninivehs repen- tance. I.		Not otherwise known.
No body and some body.	No body, and some body. C.	No body & some body. H.	n.d. <i>Pl. 140.</i>
		<i>Tho. Middleton.</i> No Wit }like a wo- Help}mans. C.	1657. <i>Pl. 80.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Noble Gentlemen. <i>B.F.</i>	Noble gentleman. <i>C. F.B. Jo. F.</i>	<i>John Fletcher.</i> Noble Gentleman. <i>C.</i> * <i>Sr. W. Lower.</i> Noble ingratitude. <i>TC.</i>	In folio 1647. <i>Pl. 3.</i> 1659. <i>Pl. 63.</i>
	Noble Souldier. T. <i>Sam. Rowly.</i>	<i>Sam. Rowley.</i> Noble Spanish Souldier. <i>T.</i>	1634. <i>Pl. 90.</i>
Noble stranger, <i>Sherly.</i>	Noble Stranger. C. <i>Lewis Machen.</i>	Noble Stranger. C.	Lewis Sharpe. 1640. <i>Pl. 104.</i>
Northern lasse, <i>Brome.</i>	Northern lasse. C. <i>Rich. Brome.</i>	<i>Rich. Brome.</i> Nor- thern Lass. C.	1632. <i>Pl. 14.</i>
	Northward ho. C.	<i>Decker & Webster.</i> Northward hoe. <i>C.</i>	1607. <i>Pl. 34.</i>
Novella, <i>Brome.</i>	Novella. C. <i>Rich- ard Broome.</i>	<i>Rich. Brome.</i> Nov- ella. C.	In 'Five new Plays,' 1653. <i>Pl. 13.</i>
	Peleus and Thetis. <i>M.</i>	<i>James Howel.</i> Pel- eus and Thetis. <i>M.</i>	[<i>The Nuptials of Peleus and Thetis.</i> 1654.]
	Oberon. M.	* <i>Ben Johnson.</i> Ob- eron the Fairy Prince. M.	In folio 1616. <i>Mq. 12.</i>
		<i>Sr. Asten Cockain.</i> Obstinate Lady. <i>C.</i>	1657. <i>Pl. 22.</i>
Octavias Tragedy.	Octavia. T. <i>Tho. Newman.</i>	<i>T. Nuce.</i> Octavia. <i>T.</i>	From Seneca. 'by T. N.' n.d. <i>Pl. 93.</i> 'Newman' in Archer's list is presumably a mistake for 'Newton,' <i>i.e.</i> , the translator of the <i>Thebais</i> in the 1581 Seneca.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Ædipus.	AEdipus. T.	<i>Alex. Nevile.</i> Oedipus. T. <i>Tho. May.</i> Old Couple. C. 1661] The	1563. Pl. 93. 1658. Pl. 76.
Fortunatos.	Fortunatus. C. <i>Thomas Barker.</i>	<i>Tho. Decker.</i> Fortunatus. C.	<i>Old Fortunatus.</i> 1600. Pl. 32.
	Old Law. C. <i>Philip Massinger.</i>	<i>Midleton & Rowly.</i> Old Law. C.	Massinger, Middleton & Rowley. 1656. Pl. 74. Contains Archer's list.
Old wifes tales.	Old wives tale. H.	Old Wives Tale.	George Peele. 1595. Pl. 85.
	Oldcastles life. H.	<i>Will. Shakespear.</i> Old-Castle's Life and Death. H.	<i>Sir John Oldcastle.</i> Pseudo-Shak. 1600. Pl. 102.
Opportunity, <i>Sherly.</i>	Opportunity. C. <i>James Shirly.</i>	<i>James Shirley.</i> Opportunity. C.	1640. Pl. 109.
Ordinary, <i>Cartwright.</i>	Ordinary. C.	<i>W. Cartwright.</i> Ordinary. C.	In col. ed. 1651. Pl. 17.
Orestes.	Orestes. T. <i>Thomas Goffe.</i>	<i>Tho. Goffe.</i> Orestes. T. <i>L. W.</i> Orgula, or the fatal Errour. T.	1633. Pl. 42. [1658.]
Orlando furioso.	Orlando furioso. T.	Orlando Furioso. H.	* Robert Greene. 1594. Pl. 44.
		* <i>Sr. W. Killigrew.</i> Ormazdes. TC.	[1665.]
	{Ortenas. T. Ortenus. C.		I can only suggest <i>Hercules</i> <i>Œtæus</i> already misprinted "Hercules Orteus" in this list.

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Moor of Venice, Shakspear.	Othello. T. <i>Will. Shakespeare.</i>	<i>Lod. Carlile.</i> Os- mond the great Turk, or the Noble Servant. T.	In 'Two new Plays' 1657. <i>Pl. 16.</i>
	Owle. C.	<i>Will. Shakespear.</i> Othello, the moor of Venice. T. 1661] Othello Moor of Venice.	1622. <i>Pl. 102.</i>
		* <i>Sr. Asten Cockain.</i> Ovid. T.	In 'Poems,' 1662. <i>Pl. 22.</i>
Conspiracy, <i>Kille- grew.</i>	Pallanthus and Eu- dora. T. <i>Henry Killegrew.</i> Conspiracie. T. <i>Henry kellingrew.</i>	<i>Ben. Johnson.</i> Mas- que of Owls. M.	A Play of this name was bought from Robert Daborne by Henslowe in 1613. The re- ference may, however, be to Jonson's <i>Masque of Owls.</i>
Fanne, <i>Marstone.</i>	Fanne. C. <i>John Marston.</i>	<i>Hen. Killigrew.</i> Pal- lantus & Eudora. T.	In Vol. II of folio 1640. <i>Mq. 12.</i>
		<i>Ben. Johnson.</i> Pans Anniversary. M.	(<i>The Conspiracy.</i> 1638.) <i>P. & E.</i> 1653. <i>Pl. 58.</i>
		* <i>Sr. W. Killigrew.</i> Pandora. C.	[1664.]
		<i>John Marston.</i> Fawne. C.	In Vol. II of folio 1640 <i>Mq. 12.</i>
		<i>John Heywood.</i> Play between the Par- doner & the Frier, the Curate & Neigh- bour Prat. I. 1661] A	<i>Parasitaster, or the Fawn.</i> 1606. <i>Pl. 71.</i>
			* 1533. <i>Pl. 47.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
	Paria. P.		[A latin play by Thomas Vincent. 1648.]
	Parlament of Bees. C. <i>John Day.</i>	<i>Jo. Day.</i> Parliament of Bees. M. 1661] The	1641. <i>Mq. 6.</i>
		<i>Tho. Killigrew.</i> Parsons wedding. C.	In folio 1664. <i>Pl. 59.</i>
Passionate lovers two parts.	Passionate lovers, both parts. C. <i>Lodowick Loyd.</i>	<i>Lod. Carlile.</i> Passionate Lovers, 1st. part. TC. <i>Lod. Carlile.</i> Passionate Lovers, 2d. part. TC.	1655. <i>Pl. 16.</i>
Pastor fido 12.	[Faithfull Shepheardesse. C. <i>John Dymmocke.</i>]	Faithful Shepherd. P.	<i>Il Pastor Fido or the Faithful Shepherd.</i> 1602. Archer's list has confused this with Fletcher's play; but the attribution is interesting. It was by a relation of Sir Edward Dymock's, whose name, however, is not given. The entry in Rogers' list I take to mean an edition in 12mo., i.e., the 1633 edition of the "Dymock" translation.
Faithfull shepheard.	Faithfull Shepheard. C. <i>Richard Fanshaw.</i>	<i>Rich. Fanshaw.</i> Faithfull Shepherd. P. 1661] The	[<i>Il Pastor Fido.</i> 1647.]
	Pastor fido. P. <i>Richard Fanshaw.</i>		Probably a duplicate entry of Fanshaw's translation, but the compiler having already confused the "Dymock" translation with Fletcher's <i>Faithful Shepherdess</i> , possibly further confused the two translations.

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Pastor Stapilton.			Apparently some translation of the <i>Pastor Fido</i> , ascribed to Sir Robert Stapleton. None such, however, is known.
Loves Loadstone.	Loves loadstone. C.	Loves Loadstone. C.	<i>Pathomachia, or the Battle of Affections.</i> 1630. <i>Love's Loadstone</i> is the running title. <i>Pl. 136.</i>
Patient Grissel.	Patient Grissel, old. C.	Patient Grissel Old. C.	*Dekker, Chettle & Haughton. 1603. <i>Pl. 33.</i> On the authority of Henslowe's diary.
	Patient Grissel, new. C.	Patient Grissel. C.	Possibly the puppet show recorded by Pepys in 1667.
Pedlers prophesie.	Pedlers prophesies. C.	Pedlars Prophesie. C. 1661] The	*Robert Wilson (?) 1595. <i>Pl. 121.</i>
		<i>Rob. Fraunce.</i> Countess of Pembroke's Ivy Church. P. 1661] The	Containing a translation of Tasso's <i>Aminta</i> . 1591. (See <i>P's Ivy-C.</i>) <i>Pl. 38.</i>
Perkin warbek.	Perkin Warbeck. T. John Foard.	<i>John Ford.</i> Perkin Warbeck. H.	1634. <i>Pl. 38.</i>
Philaster, B. F.	Phylaster. T. John Fletcher.	<i>John Fletcher.</i> Philaster. C.	1620. <i>Pl. 8.</i>
Philotus, Daniel.	Philotas. T. Samuel Daniel.	<i>Sam. Daniel.</i> Philotas. T.	In 'Certain small Poems,' 1605. <i>Pl. 26.</i>
Philotus in Scotch.	Philotas Scotch.†	Philotas Scotch. C.	<i>Philotus.</i> Author unknown. 1609. <i>Mq. 26.</i>

† At this point in Archer's list there is great confusion among the letters indicating the nature of the play.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Phœnix.	Phœnix. C.	<i>Tho. Midleton.</i> Phœnix. C.	*1607. Pl. 77.
Phoenix in her flames.	Phoenix in her flames. T. Wil. Lower.	<i>W. Lower.</i> Phoenix in her Flames. T.	1639. Pl. 63.
	Pharmia in Terence. T. Rich. Bernard.	Phormio in Terence. C. 1661] Plutimio.	Richard Bernard. In 'Terence in English,' 1598 Pl. 12.
Picture, <i>Messinger.</i>	Picture. C. Phil. Massinger.	<i>Phil. Messenger.</i> Picture. C.	1630. Pl. 73.
Pilgrim, <i>B. F.</i>	Pilgrim. C. John Fletcher.	<i>John Fletcher.</i> Pilgrim. C.	In folio 1647. Pl. 3.
		* <i>Tho. Killigrew.</i> Pilgrim. T.	In folio 1664. Pl. 59.
Pitty shee's a whore.	Pittie she is a whore. C. John Foard.	<i>John Ford.</i> Pity she's a whore. T.	1633. Pl. 37.
	Platonick lovers. T. Wil. Davenant.	<i>Sr. W. D'Avenant.</i> Platonick Lovers. C.	1636. Pl. 28.
	Pleasure reconciled. M.	<i>Ben. Johnson.</i> Pleasure reconcil'd to Virtue. M.	In Vol. II of folio 1644 Mg. 12.
	Hey for Honesty. C. <i>Tho. Randolph.</i>	<i>Tho. Randal.</i> Hey for honesty, down with knavery. C. 1661] <i>Randoll.</i>	Πλοντοφθαλμία Πλοντογαμία or Hey, &c. Thomas Randolph. 1651. Pl. 88.
Poetaster, <i>Johnson.</i>	Poetaster. C. Ben Johnson.	<i>Ben. Johnson.</i> Poetaster. C.	1602. Pl. 57.
	Politician. C. James Shirly.	<i>James Shirley.</i> Politician. C.	1655. Pl. 110.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Martyr, <i>Lower.</i>	Martyr. T. Will. <i>Lower.</i>	* <i>Alex. Green.</i> Polititian cheated. C. <i>Sir W. Lower.</i> Martyr. T.	[1663.] <i>Polyeuctes, or the Martyr.</i> 1655. Pl. 63.
Poor man's comfort. C. <i>Robert Daborne.</i>		<i>Mrs. Kat. Philips.</i> Pompey. T. * <i>Water and others.</i> Pompey. T.	[1663.] [Edmund Waller, Earl of Dorset, Sir Charles Sedley and Sydney Godolphin. 1664.]
		<i>Rob. Dawbourne.</i> Poor man's comfort. C.	Robert Daborne. 1655. Pl. 25.
		* <i>Robert Nevile.</i> Poor Scholar. C.	[1662. Lowndes and Fleay mention an edition of 1622; if this exists it is a misprint, since Nevile did not take his B.A. degree till 1660.]
		* <i>Rich. Carpenter.</i> Pragmatical Jesuite. C.	[n.d.]
		Presbyterian lash. T.C.	[Anon. (Francis Kirkman?) 1661.]
		* <i>Dut. of Newcastle.</i> Presence. C.	[In folio 1668.]
		<i>Tho. Nabs.</i> Entertainment on the Prince's birth day. I.	<i>Presentation for the Prince's Birthday.</i> With <i>Spring's Glory.</i> 1638. Mq. 21.
		<i>Geo. Gascoign.</i> Pleasures at Kenelworth Castle. M.	<i>The Princely Pleasures, &c.</i> 1576. Mq. 9.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	<i>REMARKS.</i>
	Combat of Caps. M. <i>John Mason.</i>	Combat of Caps. M.	<i>Princeps Rhetoricus or Pilumachia, the Combat of Caps.</i> 1648. Not properly dramatic
		* <i>Sr. W. Killigrew.</i> Princess, or Love at first sight. TC.	Thomas Killigrew. In folio 1664. Pl. 59.
Prisoners, <i>Killigrew.</i>	Prisoners. T. <i>Thomas Killigrew.</i>	<i>Tho. Killigrew.</i> Prisoners. TC.	With <i>Claracilla.</i> 1641 Pl. 59.
		* <i>John Wilson.</i> Pro- jectors. C.	[1665.]
Promus and Cassan- dria.	Promus and Cass- andra both parts. P.	Promus & Cassan- dra, 1st. part. Promus & Cassan- dra, 2d. part. 1661] Promus and Cassandra, 2 parts.	George Whetstone. 1578 Pl. 119.
Prophetesse.	Prophetess. P. <i>John Fletcher.</i>	<i>John Fletcher.</i> Pro- phetess. C.	In folio 1647. Pl. 3.
	Puritan widow. C. <i>Will. Shakespeare</i>	<i>Will. Shakespear.</i> Puritan Widow. C. 1661] The	Pseudo-Shak. (<i>The Puritan or the Widow of Watling Street, 1607.</i>) <i>The Puritan Widow.</i> In folio 1664 Pl. 103 & 94.
Pericles Prin[ce] of Tire.	Pyrocles prince of Tyre. T. <i>Will. Shakespeare.</i>	<i>Will. Shakespear.</i> Pericles Prince of Tyre. H.	Pseudo-Shak. 1609. Pl. 103
	Queen. T. <i>John Fletcher.</i>		Impossible to identify. Fletcher's name has crept in from another entry.
Queens Arcadia, <i>Daniel.</i>	Queens Arcadia. T. <i>Samuel Daniell.</i>	<i>Sam. Daniel.</i> Queens Arcadia. P.	1605. Pl. 27.
		<i>Rich. Brome.</i> Queens Exchange. C.	1657. Pl. 15.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
		* <i>Ben Johnson.</i> Masque of Queens. M.	1609. <i>Mq.</i> 14.
Queen of Aragon. <i>Habington.</i>	Queen of Arragon. T.	<i>Rich. Brome.</i> Queen & Concubine. C. 1661] The	In 'Five new Plays' 1659. <i>Pl.</i> 14.
Queen of Corinth.	Queen of corinth. T.	<i>Will. Habington.</i> Queen of Arragon. TC.	*1640. <i>Pl.</i> 45. The ascription originally rests on Kirkman's authority.
Queen or the excellency her sex.	Queen of her sex. T.	<i>John Fletcher.</i> Queen of Corinth. C. 1661.] the excellency	In folio 1647. <i>Pl.</i> 3.
	Raging Turk. T. <i>Thomas Goffe.</i>	<i>Tho. Goffe.</i> Raging Turk. T.	[1653.]
Ram Ally.	Ram-Ally. C. <i>Philip Massenger.</i>	<i>Lord Barrey.</i> Ram Alley, or merry Tricks. C.	Lodowick Barrey. 1611. <i>Pl.</i> 3.
Rape of Lucrasse.	Rape of Lucrecia. C. <i>Tho. Heywood.</i>	<i>Tho. Heywood.</i> Rape of Lucrece. T.	1608. <i>Pl.</i> 51.
	Rebellion. T. <i>Thomas Rawlins.</i>	<i>Tho. Rawlins.</i> Rebellion. T.	1640. <i>Pl.</i> 88.
	Massanello. T.	Massanello. T.	[Not Durfey's play of the name, which did not appear till 1699, but <i>The Rebellion of Naples, or the Tragedy of Massinello.</i> Anon. 1649.]

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Renegado.	Renegado. T. <i>Philip Massinger.</i>	<i>Phil. Messenger. Renegado. C.</i>	1630. <i>Pl. 73.</i>
Returne from Per- nascus. C.	Return from Par- nassus. C.	Return from Par- nassus. C.	1606. <i>Pl. 133.</i>
Revenge for honour.		<i>Geo. Chapman. Re- venge for Honour. T.</i>	1654. <i>Pl. 21.</i>
Revenge of Bussy, <i>Damboise.</i>	Bussey D Amboys Revenge. T. <i>George Chapman.</i>	<i>Geo. Chapman. Bussy D'Amboys Revenge. T.</i>	<i>The Revenge of Bussy D'Ambois. 1613. Pl. 20.</i>
Revengers Tragedy.	Revenger. T. <i>Tour- nour.</i>	<i>Cyril Tourneur. Revengers Tra- gedy. T.</i>	*1607. <i>Pl. 115.</i>
		Reward for Virtue. C.	[John Fountain. 1661.]
Rodon and Iris knevit.	Rhodon and Iris. P. <i>Ralph Knevet.</i>	<i>Ralph Knevet. Rho- don & Iris. P.</i>	1631. <i>Pl. 60.</i>
Richard the 2.	Richard 2d. T. <i>Will. Shakespeare.</i>	<i>Will. Shakespear. Richard the Second. H.</i>	1597. <i>Pl. 95.</i>
Richard the 3. <i>Shak- spear.</i>	Richard Third. T. <i>Will. Shakespeare.</i>	<i>Will. Shakespear. Richard the 3d. H.</i>	1597. <i>Pl. 95.</i>
	King and Queen Intert, M.	King and Queens entertainment at Richmond. M.	1636. <i>Mq. 28.</i>
		Rivals. C.	*Sir William D'Avenant. 1668. <i>Pl. 29.</i> An altera- tion of the <i>Two Noble Kinsmen.</i> The ascription is on the authority of Cademan, the publisher, as reported by Langbaine.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Rivall friends, <i>Hausted.</i>	Rival friends. C. <i>Peter Haustead.</i>	<i>Pet. Haustead.</i> Rival Friends. C. <i>John Dreyden.</i> Rival Ladies. TC.	1632. <i>Pl. 46.</i> [1664.]
Roaring girle, or Mol cutpurse.	Roaring Girle. C. <i>Thomas Middleton.</i>	<i>Tho. Midleton.</i> Roaring Girle. C.	1611. <i>Pl. 78.</i>
Robin conscience.	Robin Conscience. C.	Robin Conscience.	A poetical dialogue, not dramatic, first printed about 1580. (Halliwell). Hazlitt (H. 439) ascribes it to Martin Parker, and gives no edition before 1635.
Robin hoods Comedy used in may games.		Robin Hoods Pas- toral May-games. Robin Hood and his crew of Soul- diers. C.	'A mery geste of Robyn Hoode . . . with a new playe for to be played in Mayegames.' n.d. <i>Pl. 140.</i> [1661.]
	Robin Hood, both parts. C.		Unless these are Munday's two plays entered elsewhere as <i>The Death and The Downfall of Robert, Earl of Huntington</i> , I cannot identify them.
Robin hoods Pas- torall.	Robin Hood. P.		'A pastoral pleasant comedie of Robin Hood and Little John' was entered in the S.R. to E. White, May, 14. 1594.
Roman Actor, Mes- singer.	Roman Actor. Wil- liam Shakespere.	<i>Phil. Massenger.</i> Roman Actor. T. * <i>Will. Joyner.</i> Roman Empress. T.	1629. <i>Pl. 73.</i> [1671.]

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Rome and Juliet.	Romeo and Juliet. T. William Shakespeare.	* <i>John Dover.</i> Roman Generals.	[1667.]
Royall king and loyall subject.	Royal King. T. <i>Thomas Heywood.</i>	<i>Will. Shakespear.</i> Romeo & Juliet. T.	1597. Pl. 96.
Royall slave, <i>Cartwright.</i>	Royal slave. T. <i>William Cartwright.</i>	<i>Tho. Heywood.</i> Royal King and Loyal Subject. C.	1637. Pl. 53.
Rule a wife and have a wife, <i>Fletcher.</i>	Rule a wife and have a wife. C. <i>John Fletcher.</i>	<i>James Shirley.</i> Royal Master. C.	1638. Pl. 108.
Sad Shephard, <i>Johnson.</i>	Sad shepherd. C.	* <i>Tho. Shadwell.</i> Royal Shepherdess. TC.	[1669. An alteration of Fountain's <i>Rewards of Virtue</i> , q.v.]
St. Patrick for Ireland. <i>Sherly.</i>	Patrick for Ireland. C. <i>James Shirley.</i>	<i>W. Cartwright.</i> Royal Slave. TC.	1639. Pl. 17.
		<i>John Fletcher.</i> Rule a Wife and have a Wife. C.	1640. Pl. 11.
		<i>John Tateham.</i> Rump, or a Mirror, &c. C.	1660. Pl. 114.
		<i>Sr. John Suckling.</i> Sad one. T. 1661] <i>The</i>	A fragment in the <i>Last remains</i> , 1659. Pl. 113.
		<i>Ben. Johnson.</i> Sad Shepherd. C.	A fragment in Vol. II of folio 1640. Pl. 55.
		* <i>E. M.</i> St. Cecily, or the converted Twins. T.	[1666.]
		<i>James Shirley.</i> Patrick for Ireland. H.	<i>St. P. for I.</i> 1640. Pl. 110.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Sapho and Phao. <i>Lilly.</i>	Sophao and Phao. T. <i>John Lilly.</i>	Salmacida spolia. I. <i>John Lilly.</i> Sapho & Phao. C.	Sir William D'avenant. 1639. <i>Mq.</i> 6. 1584. <i>Pl.</i> 64.
Untrussing the humerous Poet.	Untrussing the humerous poet. C. <itho. decker.<="" i=""></itho.>	Untrussing the humerous Poet. C. 1661] <itho. decker.<="" i=""></itho.>	<i>Satiromastix, or the untrussing of the Humorous Poet.</i> Thomas Dekker. 1602. <i>Pl.</i> 33.
School of Comple- ment.	School of comple- ments. C. <i>James Shirley.</i>	<i>James Shirley.</i> School of Comple- ments. C.	1631. <i>Pl.</i> 107.
Scornfull Lady.	Scornful ladi. C. <i>John Fletcher.</i>	<i>John Fletcher.</i> Scornful Lady. C.	1616. <i>Pl.</i> 5.
Scots Figaries.	Scots figaries. C. <i>John Tatham.</i>	<i>John Tateham.</i> Scots Figaries. C.	1652. <i>Pl.</i> 114.
Scots politick Pres- byter.	Scots politick Pres- byter. I.		[Anon. 1647.]
Sea Voyage.	Sea-voiage. C. <i>F. B. Jo. Fl.</i>	<i>John Fletcher.</i> Sea Voyage. C.	In folio 1647. <i>Pl.</i> 3.
Secillides a Piscator.	Secillides. T.	Sicelides. P. <i>*John Dreyden.</i> Maiden Queen. C.	*Phineas Fletcher. 1631. <i>Pl.</i> 37. [<i>Secret Love, or the Maiden Queen.</i> 1668.]
See me, and see me not.	See me, or see me not. C. Hanns bere pot. C.	See me and see me not. C.	(<i>Hans Beer-Pot, his invisible comedy of</i>) <i>See me and see me not.</i> Daudridgecourt Belchier. 1618. <i>Pl.</i> 12.
Sejanus, <i>Johnson.</i>	Sejanus fall. C. <i>Ben. Johnson.</i>	<i>Ben. Johnson.</i> Se- janus. T.	1605. <i>Pl.</i> 57.
Selanas Tradigy.	Solynus. T. <i>Tho- mus Goffe.</i>	<i>Tho. Goffe.</i> Seli- mus. T.	*Robert Greene. 1594. 'T. G.' 1638. <i>Pl.</i> 44. On the authority of <i>England's Parnassus.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
		* <i>Sr. W. Killigrew.</i> <i>Selindra.</i> TC.	[1665.]
Seven Champions.	Champions of Chris- tendom. T. <i>Tho-</i> <i>mias Kelligren</i> [sic].	<i>John Kirke.</i> Cham- pions of Christen- dom. H.	<i>The Seven Champions of Christendom.</i> 1638. Pl. 59.
		* <i>Geo. Etheridge.</i> She wou'd if she cou'd. C.	[1668.]
Shepherds Holiday.	Shepherds holy- day. C. <i>Joseph Rutter.</i>	<i>Jos. Rutter.</i> Shep- herds holyday. P.	1635. Pl. 91.
		<i>Wal. Mountague.</i> Shepherds Para- dise. C. 1661] The	1659. Pl. 81.
{ Shoemakers Holi- day. Gentle craft, Holi- day.	{ Shoomaker holy- day. C. Gentle-craft. C.	Gentle craft. C.	* <i>The Shoemakers' Holiday,</i> <i>or the Gentle Craft.</i> Thomas Dekker. 1600. Pl. 32. On the authority of Hen- slowe's diary.
Shoemaker a Gentle- man.	Shoomaker a gen- tleman. C.	<i>Will. Rowley.</i> Shoomaker a Gen- tleman. C.	1638. Pl. 90.
Sicily and Naples, or the Fatall union.	{ Sicily and Naples. T. Fatal union. C.	Fatal Union. T.	<i>Sicily and Naples, or the Fatal Union.</i> Samuel Harding. 1640. Pl. 45.
Seidge or Loves Con- vert.	Siege, or loves con- vert. C. <i>William Cartwright.</i>	<i>W. Cartwright.</i> Siege, or Lovers Convert. TC.	In col. ed. 1651. Pl. 17.
Siege of Rhodes.		<i>Sr. W. D'Avenant.</i> Siege of Rhodes, 1st. part. M.	Pt. I. 1656. Pts. I. & II. 1663. Pl. 29.

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
		<i>Sr. W. D'Avenant.</i> Siege of Rhodes, 2d. part. M. 1661] The... Only one entry; no men- tion of two parts.	
Silver Age.	Silver-age. C. <i>Tho-</i> <i>mas Haywood.</i>	* <i>Sr. W. Killigrew.</i> Siege of Urbino. TC.	[<i>Siege of Urbino.</i> In folio 1666.]
	Sisters. C.	<i>Tho. Heywood.</i> Silver Age. H.	1613. <i>Pl. 51.</i>
		<i>James Shirley.</i> Sisters. C.	In 'Six new Plays,' 1653. <i>Pl. 106.</i>
		* <i>Sr. Rob. Stapylton.</i> Slighted Maid. C.	[1663.]
		* <i>Dutchess of New-</i> <i>castle.</i> Sociable Companions [sic], or the Fe- male wits. C.	[In folio 1668.]
Soliman and Persida.	Solyman and Per- sida. T.	Solimon & Perseda. C.	1599. <i>Pl. 129.</i>
Sophister, A Comedy.	Sophister. T.	Sophister. C.	* Richard Zouch. 1639. <i>Pl. 121.</i> On no particular authority as it seems; but see Apx. I, p. xxix.
	Ioseph. T. <i>Hugo Grotius.</i>	<i>Fra. Goldsmith.</i> Joseph. T.	[“Hugo Grotius His So- phomaneas, or Joseph. . . By Francis Goldsmith, Esq.” n.d.]
	Sophonisba. H. <i>John Marston.</i>	<i>John Marston.</i> So- phonisba. T.	<i>The Wonder of Women, or the tragedy of Sophonisba.</i> 1606. <i>Pl. 71.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Sophy Tragidy, <i>Sherly.</i>	Sophy. T. Thomas Denham. Spanish Bawd. C.	Tho. Denham. Sophy. T. Spanish Bawd. TC. 1661] The	1642. Pl. 35. *James Mabbe. 1631. Pl. 65. By 'Don Diego Puede-Ser,' a recognised pseudonym.
Spanish Curat.	Spanish Curate. C. <i>F. B. Jo. Fl.</i>	John Fletcher. Spanish Curate. C.	In folio 1647. Pl. 3.
Spanish Gypsies.		Middleton & Rowly. Spanish Gypsies. C. 1661] The	The Spanish Gipsy. 1653. Pl. 8o.
Hieronimo both parts.	Spanish Tragedie. T. Tho. Kyte. Hieronimo, both parts. H. Will. Shakespeare.	Hieronymo 1st. part. T. Hieronimo. 2 part. T.	* The first part of Hieronimo. Thomas Kyd. 1605. *The Spanish Tragedy (or Hieronimo is mad Again). Thomas Kyd. 1594. Pl. 60 & 61. Kyd's authorship of the First Part is very doubtful.
Sparages Garden.	Sparagus Garden. C. R[o]bt. Broom.	Rich. Brome. Sparagus Garden. C. * Abr. Bayly. Spightful Sister. TC.	1640. Pl. 14. [1667.]
Springs glory.	Springs glory. M. Tho. Nabbs.	Tho. Nabs. Springs glory. M.	1638. Mq. 21.
Staple of Newes.	Staple of News. C. <i>Ben. Johnson.</i>	Ben. Johnson. Staple of News. C.	In Vol. II of folio 1640. (1631.) Pl. 55. [1664.]
Strange discoveries.	Strange discoverie. C.	J. G. Strange Discovery. TC.	John Gough. 1640. Pl. 43.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
	Stukelyes life and death. H.	Stukeley's Life & Death. H.	<i>Captain Thomas Stukeley.</i> 1605. Pl. 132.
Dutches of Suffolk.	Dutchess of Suffolk. T. Tho. Haiwood.	<i>Tho. Heywood.</i> Dutchess of Suff. H.	*Thomas Drue. 1631. Pl. 36. On the authority of Sir H. Herbert.
		* <i>Tho. Shadwell.</i> Sullen Lovers, or the Impertinent. C.	[1668.]
Summers last Will and Testament.	Summers last will. C.	<i>Tho. Nash.</i> Summer's last will & Testament. C.	1600. Pl. 83.
		Suns Darling. P.	Ford & Dekker. 1656. Pl. 38.
Supposes, <i>Gascoine.</i>	Supposes. I. George Gascoynd.	<i>Geo. Gascoign.</i> Supposes. C.	In col. ed. 1575. Pl. 40.
		* <i>Sr. Rob. Howard.</i> Surprisal. C.	[1665.]
Susanna.	Susanna's tears. I.	Susanna's Tears.	Not otherwise known. Rogers' entry, however, may refer to the <i>Virtuous & Godly Susanna.</i> Thomas Garter. [1578.] Pl. 39.
Swaggering Damsell, <i>Chamberlen.</i>	Swaggering Damsel. C. Robert Chamberlyne.	<i>Rob. Chamberlain.</i> Swaggering Dam-sel. C.	1640. Pl. 18.
Swetman, the woman-hater arraign'd.	Swetman the woman-hater arraigned. C.	Swetnam the woman-hater Arraigned. C.	1620. Pl. 136.
	Tale of a tub. C. Ben Johnson.	<i>Ben. Johnson.</i> Tale of a Tub. C.	In Vol. II of folio 1640. Pl. 55.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Tamberlaine, both parts.	Tamerlain, both parts. H.	<i>Chr. Marloe.</i> Tam-berlain, 1st. part. T. <i>Chr. Marloe.</i> Tam-berlain, 2d. part. T. 1661.] Author's name omitted in both cases.	*1592. Pl. 67.
Taming of a Shrew. Shakes:	Taming of a shrew. C. Will. Shakespeare.	<i>Will. Shakespear.</i> Taming of the Shrew. C.	In folio 1623. Pl. 94. The entries are probably all intended for Shakespeare's play.
Tancred and Gismond.	Tancred and Gismond. T.	<i>Rob. Wilmot.</i> Tancred & Gismond. T. <i>*M. Medburn.</i> Tar-tuff, or the French Puritan. C.	1591. Pl. 120. [1670.]
		<i>*Tho. St. Serfe.</i> Tarugoies Wiles, or the Coffe-House. C.	[1668.]
	Marriage of Arts. C.	<i>Barten Holliday.</i> Marriage of the Arts. C.	<i>TsXyoyaplia, or the M. of the A.</i> 1618. Pl. 54.
Tempest, Shakespeare.	Tempest. C. Will. Shakespeare.	<i>Will. Shakespear.</i> Tempest. C.	In folio 1623. Pl. 94
	Temple of love. M.	<i>Sir W. D'Avenant.</i> Temple of Love. M. 1661] The	1634. Mg. 5.
	Theboies, Seneca. C.	<i>Tho. Newton.</i> Thebaïs. T.	In the 1581 Seneca. Pl. 92.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
		* <i>Ben. Johnson.</i> Entertainments of King James & Queen Ann, at Theobalds. E.	In folio 1616. <i>Mq.</i> 12.
		* <i>Ben. Johnson.</i> Entertainments of the King of Eng- land and King of Denmark at Theo- balds. E.	In folio 1616. <i>Mq.</i> 11.
Thiertes Tragedy.	Thertes. T. <i>Jasper Haiwood.</i>	<i>Jasper Heywood.</i> <i>Thyestes.</i> T.	1560. <i>Pl.</i> 93.
Thery and Theodore.	Thiery and Theodore. T. <i>E. B. Jo. Fl.</i>	<i>John Fletcher.</i> Thi- erry and Theodore. T.	1621. <i>Pl.</i> 8.
Thirtes interlude.	Thirstes, an Inter- lude.	<i>Thersytes.</i> I.	n.d. <i>Pl.</i> 141.
		* <i>Tho. Killigrew.</i> Thomaso, or the Wanderer. C.	In folio 1664 (2 parts). <i>Pl.</i> 59.
		* <i>T. W. Thornby</i> Abbey. T.	[<i>Thorney Abbey.</i> In <i>Gratiæ Theatralæ,</i> 1662.]
		<i>Webster & Rowly.</i> Thracian wonder. H.	In 'Two new Plays,' 1661. <i>Pl.</i> 117.
	Ladies of London. C.	<i>R. W. Three Ladies of London.</i> C.	Robert Wilson. 1584. <i>Pl.</i> 120.
Lawes of nature Moses and Christ.	Lawes of nature. C.	Laws of Nature. C.	<i>The three Laws of Nature, Moses, and Christ.</i> John Bale. 1538. <i>Pl.</i> 2.
Lords and Ladies of London.	Lords of London. C.	<i>W. R. Three Lords and Ladies of Lon- don.</i> C. 1661] R. W.	Robert Wilson. 1590. <i>Pl.</i> 121.

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Tide tarries for no man.	Tide tarrieth for no man. C.	<i>Geo. Wapul.</i> Tyde tarrieth for no man. C. 1661] The <i>Ben. Johnson.</i> Time Vindicated to himself & to his Honours. M.	<i>The Tide tarrieth no Man.</i> 1576. Pl. 117. In Vol. II of folio 1640. Mq.
Timon of Athens.	Timon of Athens. I.	<i>Will. Shakespear.</i> Tymon of Athens. T.	In folio 1623. Pl. 94.
Titus and Andronicus.	Titus Andronicus. T. <i>Will. Shakespear.</i>	<i>Will. Shakespear.</i> Titus Andronicus. T.	1600. Pl. 99.
	Tom tyler. C.	Tom Tyler and his Wife. I.	1661. Pl. 138. Contains Kirkman's first list.
Totnam Court.	Tottenham Court. C. <i>Thomas Nabbs.</i>	<i>Tho. Nabs.</i> Totenham Court. C. <i>Sr. Asten Cockain.</i> Tr[a]polin suppos'd a Prince. TC.	1636. Pl. 82. In 'Small Poems,' 1658. Pl. 22.
Three English Heroes.	Th'ree English heroes. C.	<i>Day. W. Rowley & Wilkins.</i> Travails of the three English Brothers. H. 1661] The	1607. Pl. 31.
	Traitor. T. <i>James Shirly.</i>	<i>James Shirley.</i> Traytor. T.	1635. Pl. 108.
	{ Trial of Chevalry. C. Cavalier Dick boies. C.	Tryal of Chivalry. C. 1661] The	1605. <i>Cavaliere Dick Bowyer.</i> 1605. Pl. 132.
Triall of Treasure.	Trial of treasure. C.	Tryal of treasure.	1567. Pl. 123.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Trick to catch the old one.	Trick to catch the old one. C. Will. Shakespeare.	<i>Tho. Middleton.</i> Trick to catch the old one. C.	1608. <i>Pl. 78.</i>
Triumph of Beauty.	Triumph of beauty. M.	<i>James Shirley.</i> Triumphant of beauty. M.	In 'Poems,' 1646. <i>Mq. 23.</i>
Triumph of peace.	Triumph of peace. M. <i>James Shirley.</i>	<i>James Shirley.</i> Triumph of Peace. M. <i>S. Pardidge.</i> Troades. T. 1661.] Pordidge.	1633. <i>Mq. 23.</i> [1660.]
Troas.	Troas. T.	<i>Jasper Heywood.</i> Troas. T.	1559. <i>Pl. 92.</i>
Troiles and Cresida.	Troilus and Cresida. T.	<i>Will. Shakespear.</i> Troylus and Cresida. T.	1609. <i>Pl. 101.</i>
Fuimus tries the true Trojans.	True Trojans. T.	True Trojans. H. <i>*Earl of Orrery.</i> Tryphon. T.	("Fuimus Troes Aenid, 2.") <i>The True Trojans.</i> Jasper Fisher, 1633. <i>Pl. 37.</i> [1669.]
Muliasses the turk.	Muliasses the Turke. T. <i>John Mason.</i>	<i>John Mason.</i> Mu- leasses the Turk. T.	<i>The Turk.</i> 1610. <i>Muleasses the Turk.</i> 1632. <i>Pl. 72.</i>
Twelfth night.	Twelfth-night. C. William Shakespeare.	<i>Will. Shakespear.</i> Twelf night, or what you will. C.	In folio 1623. <i>Pl. 94.</i>
	Twinnns. C. Wil. Rider.	<i>W. Rider.</i> Twins. TC.	1655. <i>Pl. 89.</i>
Angry women of Abington.	Angry woman of Abingdon. T. <i>Henry Porter.</i>	<i>Henry Porter.</i> Angry women of Abington. C.	<i>The Two Angry Women of Abington.</i> 1599. <i>Pl. 85.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
{ Two Gentlemen of Verona. Gentleman of verona.	Gentleman of Verona. C. William Shakespeare.	Will. Shakespear. Gentleman of Verona. C. 1661] Gentlemen	The Two Gentlemen of Verona. In folio 1623. Pl. 94.
Two Noble Kinsmen.	{ Two noble kinsmen. C. Will. Shakespeare. Noble Kinsman. C.	John Fletcher. Two Noble Kinsmen. TC.	'J. Fletcher & W. Shakespeare.' 1634. Pl. 9.
Maids of Mortlake.	Maids of Moreclack. C. Robert Armin.	Rob. Armin. Maids of Moorclack. H. 1661] The	The Two Maids of More-clake. 1609. Pl. 2.
	Merry milk-maids. C.	J. C. Merry Milk-maids. C. 1661.] The	The Two M. M. 1620. Pl. 136.
Two Tragidies in one.	Two Tragedies in one. T. Roger Yernton	Rob. Yarington. Two Tragedies in one. T.	Two Lamentable Tragedies. 1601. Pl. 121.
Two wise men, and all the rest fooles.	Two wisemen. C.	Geo. Chapman. Two wise men, & all the rest fools. C.	Author unknown. 1619. Pl. 136.
		*John Dryden. Tyrannick Love, or the Royal Martyr. T.	[1670.]
The Life of John the Baptist. (?)		Tyrannical Government.	Tyrannical Government Anatomized. Anon. from George Buchanan's Latin play <i>Baptistes</i> . 1642.
Unfortunate Lovers. B. F.	Unfortunate lovers. C. Will. Davenant.	Sir W. D'Avenant. Unfortunate Lovers. T.	1643. Pl. 28.
Unfortunate Mother.	Unfortunate mother. C. Thomas Nabs.	Tho. Nabs. Unfortunate Mother. T.	1640. Pl. 83.

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
		*Unfortunate Usuper. T. *Ungrateful Favourite. T. <i>Gibb. Swinhoe. Fair Irene.</i> T. 1661.] <i>Gibl. Swinhoe.</i> The	[1663.] [1664.] [<i>The Unhappy Fair Irene.</i> 1658.]
Unnaturall Combat.	Unnatural combat. C. <i>Philip Messenger.</i>	<i>Phil. Messenger.</i> Unnatural combat. T. * <i>Edw. Howard.</i> Usuper. T.	1639. <i>Pl. 74.</i> [1668.]
Valentine, Fletcher.	Valentinian. C. <i>John Fletcher.</i>	<i>John Fletcher.</i> Valentinian. T.	In folio 1647. <i>Pl. 3.</i>
Valiant Scot.	Valiant Scot. C.	Valiant Scot. T.	'By J. W. Gent.' 1637. <i>Pl. 137.</i>
Valiant Welchman.	Valiant Welshman. C. Varieties. C.	<i>R. A. Valiant Welchman.</i> T. <i>W. Duke of Newca. Varieties.</i> C. 1661] <i>Newcastle.</i>	1615. <i>Pl. 135.</i> <i>The Variety.</i> William Cavendish, D. of N. With <i>Country Captain,</i> 1649. <i>Pl. 18.</i>
	Very woman. C. <i>Will. E. of Newcastle.</i> †	<i>Phil. Messenger.</i> Very Woman. C. * <i>Sir Rob. Howard.</i> Vestal Virgin. T. * <i>T. Porter.</i> Vilain. T.	In 'Three new Plays,' 1655. <i>Pl. 72.</i> [1665.] [1663.]

† In Archer's list the author's name has crept in from the entry of the *Varieties.*

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
	Virgils Eclogs. T.		What translation is intended I cannot say.
Virgin Martyr.	Virgin martyr. C. <i>Phillip Messenger.</i>	<i>Phil. Messenger.</i> Virgin Martyr. T.	1622. Pl. 72.
Virgin Widdow.	Virgin widow. C. <i>Francis Quarls.</i>	<i>Fra. Quarles.</i> Virgin Widdow. C.	1649. Pl. 86.
{ Virtuous Octavia. Octavias Tragi-Co- medy.	{ Virtuous Octavia. T. <i>Phillip Mas- senger,</i> † Octavias. T. <i>Tha- mas Brandon.</i>	<i>Sam Brandon.</i> Virtuous Octavia. TC. 1661] The	1598. Pl. 13.
	Vision of delight. M.	<i>Ben. Johnson.</i> Vi- sion of delight. M.	In Vol. II of folio 1640. <i>Mq.</i> 12.
		* <i>Sam. Daniel.</i> Vi- sion of the 12. god- desses. M.	1604. <i>Mq.</i> 4.
Vow-breaker, Samp- son.	Vow breaker. C. <i>Will. Sampson.</i>	<i>Will. Sampson.</i> Vow-breaker. T.	1636. Pl. 91.
Fox, B. Johnson.	Fox. C. <i>Ben. John- son.</i>	<i>Ben. Johnson.</i> Fox. C.	<i>Vulpone.</i> 1607. <i>The Fox.</i> In folio 1616. Pl. 57.
		<i>Tho. Jordain.</i> Walks of Islington & Hogsdon. C. 1661] The	1657. Pl. 58.
Albertus walenstine. <i>Glapthorn.</i>	Albertus Walenstein. T.	<i>Hen. Glapthorne.</i> Albertus Wallen- stein. T.	1639. Pl. 41.
		<i>Tho. Meriton.</i> Wandering lover. TC. 1661] The	[1658].

† In Archer's list the author's name has crept in from the entry of the *Very Woman.*

<i>Rogers and Ley,</i> 1656.	<i>Archer, 1656.</i>	<i>Kirkman, 1661</i> <i>and 1671.</i>	REMARKS.
Warning for fair women.	Warning for fair women. C.	Warning for fair Women. T.	1599. <i>Pl. 129.</i>
Cæser and Pompey. <i>Chapman.</i>	Cæsar and Pompey. T. <i>George Chapman.</i>	<i>Geo. Chapman.</i> Cæsar & Pompey. T.	1631. <i>Pl. 21.</i>
Cyrus King of Persia.	Cyrus K. of Persia.	Cyrus King of Per-sia. T.	<i>The Wars of Cyrus.</i> 1594. <i>Pl. 126.</i>
Weakest goes to the wall.	Weakest goeth to the Wall. C.	Weakest goes to the wall. C.	1600. <i>Pl. 130.</i>
Wealth and health.	Wealth and health. C.	Wealth & health.	n.d. <i>Pl. 141.</i>
	Play of the weather. C.	<i>John Heywood.</i> Play of the weather. I. 1661] The	1533. <i>Pl. 47.</i>
Wedding, <i>Shirley.</i>	Wedding. C. <i>Nath. Field.</i> †	<i>James Shirley.</i> Wed-ding. C. <i>Ben. Johnson.</i> Kings Entertainment at Welbeck. M.	1629. <i>Pl. 106.</i> In Vol. II of folio 1640. <i>Mq. 13.</i>
Westward hoe.	Westward ho. C. <i>John Webster.</i>	<i>Decker & Webster.</i> Westward hoe. C.	1607. <i>Pl. 34.</i>
What you will, <i>Mar-ston.</i>	What you will. C. <i>John Marston.</i>	<i>John Marston.</i> What you will. C.	1607. <i>Pl. 71.</i>
	When you see me, you will know me. C. <i>Sam. Rowly.</i>	<i>Sam. Rowley.</i> When you see me you know me. H.	1605. <i>Pl. 89.</i>
	White devil. C. <i>John Webster.</i>	<i>John Webster.</i> White Devil. T.	1612. <i>Pl. 117.</i>

† In Archer's list the author's name in this entry has got interchanged with that of *Woman is a Weathercock.*

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Whore of <i>Babylon.</i>	Whore of Babylon. C. <i>Tho. Dekker.</i>	<i>Tho. Decker.</i> Whore of Babylon. C.	1607. <i>Pl. 34.</i>
Wiats History.	Wiats historie. H. <i>Tho. Decker.</i>	<i>Decker & Webster.</i> Wiat's History. H.	<i>Sir Thomas Wyat.</i> 1607. <i>Pl. 34.</i>
Widdow, by <i>Midleton.</i>	Widow. C. <i>Thomas Middleton.</i>	<i>Midleton & Rowly.</i> Widdow. C.	<i>Ionson, Fletcher & Middle- ton.</i> 1652. (see Middle- ton.) <i>Pl. 79.</i>
Widdowes tear.	Widows tears. C. <i>George Chapman.</i>	<i>Geo. Chapman.</i> Widdow's tears. C.	1612. <i>Pl. 20.</i>
Wife for a month.	Wife for a month. C. <i>F. B. Jo. Fletcher.</i>	<i>John Fletcher.</i> Wife for a month. C.	In folio 1647. <i>Pl. 3.</i>
		* <i>John Dryden.</i> Wild Gallant. C.	[1669.]
Wild Goose Chase.	Wild-goose chase. C. <i>F. B. Jo. Flet.</i>	<i>John Fletcher.</i> Wild- goose chase. C.	1652. <i>Pl. 11.</i>
Wily beguiled.	Wylie beguiled. C.	Wily beguiled. C.	1606. <i>Pl. 133.</i>
Wine, Beer, and Ale.	{ Wine, Beer, Ale, Tobacco. C. Ale, Beer, Tobacco, C.	Wine, Beer, Ale, and tobacco. I.	<i>W. B. and A.</i> 1629. <i>W. B. A. & T.</i> 1630. <i>Mq. 27.</i> The first edition purports to be by Mercurius Brit- tanicus, a pseudonym used by Braithwait.
Winters Tale.	Winters tale. C. <i>Wil. Shakespear.</i>	<i>Will. Shakespear.</i> Winters tale. C.	In folio 1623. <i>Pl. 94.</i>
Dr. Dottipo.	Doctor bodipoll. C.	Doctor Dodipol. C.	<i>The Wisdom of Doctor D.</i> 1600. <i>Pl. 130.</i>
Wise woman of Hogsdon. <i>Hey- wood</i>	Wise woman of Hogsdon. C. <i>Thomas Heywood.</i>	<i>Tho. Heywood.</i> Wise woman of Hogsdon. C.	1638. <i>Pl. 53.</i>
Wit at severall weapons.	Wit at several weapons. C. <i>F. B. Jo. Fletcher.</i>	<i>John Fletcher.</i> Wit atseveral Weapons. C.	In folio 1647. <i>Pl. 3.</i>

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Wit in a Constable.	Wit in a Constable. C. <i>Hen. Glap-thorn.</i>	<i>Hen. Glapthorne.</i> Wit in a Constable. C.	1640. <i>Pl. 41.</i>
Wit of a woman.	Wit in a woman. C.	Wit of a woman. C.	1604. <i>Pl. 132.</i>
Wit without mony. <i>B. F.</i>	Wit without money. C. <i>F. B. Jo. Fl.</i>	<i>John Fletcher.</i> Wit without money. C.	1639. <i>Pl. 10.</i>
Wits. <i>W: Daven:</i>	Witts. C. <i>Wil. Dovenant.</i>	<i>Sr. W. D'Avenant.</i> Wits. C.	1636. <i>Pl. 28.</i>
		<i>Rowley, Decker, & Ford.</i> Witch of Edmonton. TC. 1661] The	1658. <i>Pl. 90.</i>
		* <i>T. P.</i> Witty Combat. TC.	[Thomas Porter. 1663.]
	Wittie fair one. C. <i>James Shirley.</i>	<i>James Shirley.</i> Witty fair one. C.	1633. <i>Pl. 107.</i>
Womans hater.	Woman-hater. C. <i>F. B. Jo. Fl.</i>	<i>John Fletcher.</i> Woman-hater. C.	1607. <i>Pl. 4.</i>
Woman in the moon.	Woman in the moon. C. <i>John Lilly.</i>	<i>John Lilly.</i> Woman in the Moon. C. 1661] The	1597. <i>Pl. 65.</i>
Woman kill'd with kindnessse.	Woman kill'd with kindness. C. <i>Thomas Heywood.</i>	<i>Tho. Heywood.</i> Woman kill'd with kindness. C.	1607. <i>Pl. 50.</i>
Woman is a weather-cock.	Woman is a weather-cock. C. <i>James Shirley.</i> †	<i>Nat. Field.</i> Woman's a weather-cock. C.	1612. <i>Pl. 36.</i>
		* <i>Edw. Howard.</i> Woman's Conquest. TC.	[1671.]

† In Archer's list the author's name in this entry has got interchanged with that of the *Wedding*.

<i>Rogers and Ley, 1656.</i>	<i>Archer, 1656.</i>	<i>Kirkman, 1661 and 1671.</i>	REMARKS.
Woman's prize.	Womans prize. C. <i>F. B. Jo. Fletcher.</i>	<i>John Fletcher.</i> Wo-mans Prize, or the tamer tam'd. C. <i>Tho. Middleton.</i> Wo-men beware Wo-men. T.	In folio 1647. <i>Pl. 3.</i> In 'Two new Plays,' 1657. <i>Pl. 77.</i>
Woman please, or the Tamer tam'd.	Woman please. C. <i>F. B. Jo. Fletcher.</i>	<i>John Fletcher.</i> Wo-men pleased. C.	In folio 1647. <i>Pl. 3.</i>
Wonder of a King-dome.	Wonder of a King-dom. C. <i>Tho. Decker.</i>	<i>Tho. Decker.</i> Wonder of a Kingdom. C.	1636. <i>Pl. 35.</i>
World lost at Tennis.	World lost at tennis. C. <i>Thomas Midelton.</i>	<i>Tho. Middleton.</i> World lost at Tennis. M. 1661] World lost <i>H. H. B.</i> Plutus. C.	Middleton & Rowley. 1620. <i>Mq. 17.</i> [<i>The World's Idol, Plutus.</i> 1659.]
Marius and Scilla.	Marius and Scilla. T. <i>Tho. Lodge.</i>	<i>Tho. Lodge.</i> Marius & Scylla. T.	<i>The Wounds of Civil War</i> or <i>Marius and Scilla.</i> 1594. <i>Pl. 62.</i>
Yorkshire Tragidy.	Yorkshire Tragedie. T. <i>Will. Shakespeare.</i>	<i>Will. Shakespeare.</i> Yorkshire Tragedy. T.	Pseudo-Shake. 1608. <i>Pl.</i> 103.
Young Admirall.	Young Admiral. C. <i>James Shirley.</i>	<i>James Shirley.</i> Young Admiral. C.	1637. <i>Pl. 108.</i>
Your faire Gallants.	Your fine gallants. C. <i>Thomas Middleton.</i>	<i>Tho. Middleton.</i> Your five Gallants. C.	n.d. <i>Pl. 81.</i>
	Enterlude of youth. I.	Interlude of Youth. I.	n.d. <i>Pl. 141.</i>
FINIS	FINIS.		

A LIST OF ENGLISH PLAYS.

ADDENDA & CORRIGENDA.

Introduction. page ix. line 4. *For* all the works, *read* all the dramatic works.

P. 2. Bale. *Three Laws.* n.d. In place of the present entry, read : A Comedy concernyng the lawes, of nature, Moses, & Christ, corrupted by the Sodomytes Pharysees and Papystes. Compiled by Johan Bale. Anno M.D.XXXVIII. [Colophon :] lately imprented per Nicolaum Bamburgensem. 8vo. **B.L.**

With a woodcut portrait of the author at the end of the play on sig. G1.

(B.M. (C. 34. a. 12., wanting titlepage). Bodl.

P. 4. Beaumont and Fletcher. *The Woman Hater.* 1607. *For**[Another edition.] *read**[Another issue.] and add note : The sheets of the above issued with the titlepage altered.

The Woman Hater. 1649. *Add note :* The sheets of 1648 re-issued with a new titlepage and preliminary matter.

P. 6. *The Maid's Tragedy.* 1650. Note that a publisher's advertisement on the verso of the last leaf was printed in 1660, and that consequently the date on the titlepage may be a misprint. (*See* Apx. I, p. xxxii).

P. 8. *Philaster.* 1652. In place of this entry, read :

Philaster : [&c.] The fifth Impression. *for William Leake.* 1652.

B.M. (644. d. 21.)

Philaster [&c.] The fifth Impression. *for William Leake.* 1652.

Dyce. Bodl.

P. 9. *Thierry and Theodore.* 1649. *Add note :* The sheets of 1648 re-issued with a new titlepage and preliminary matter.

- P. 14. R. Brome. *Five New Plays.* 1659. There is only one edition of this collection, not two as I supposed. There are, however, alternative title-pages to the *English Moor*, one without author's name, dated 1658, the other with the author's name, dated 1659. Both the copies in the B. M. are imperfect, each wanting the preliminary leaves contained in the other. The Thomason copy has the 1658, the Grenville the 1659 titlepage to the *English Moor*. The collation of the preliminary matter should be A⁸ a⁴. There is a perfect copy in original sheep in the Dyce collection, containing both titlepages to the *English Moor*. Of these the one dated 1659 is, I believe, a cancel printed on a₄, while that dated 1658 occupies A₁ (of the play).
- P. 16. Carrell. *The Passionate Lovers.* 1655. The quarto and octavo issues of this date are printed from the same setting up of the type, the arrangement of the pages in the frame alone being altered. There are copies of both issues in the Bodleian.
- P. 17. Cary. *The Marriage Night.* This play has no claim whatever to be included. It was written by Henry Cary, Viscount Falkland, correctly identified by Langbaine as the father of the then Viscount (Anthony). This Henry, who died in 1663, was fourth Viscount Falkland, having succeeded his brother Lucius in 1649. Most writers who mention the play have confused the author with his father, the second Viscount, who fell at Newbury in 1643. His name, however, was Lucius, and not Henry, though it is true that he is sometimes called by both names together, perhaps by confusion. Henry, first Viscount, died in 1633. The play is rightly assigned in the *Biographia* of 1812, though the author has been confused with his brother under the corporate name of Henry Lucius, who is said to have been the *only* son of "the great Lord Falkland." Mr. Hazlitt (*Dodsley*, xv) also calls the author the son of "the great Lord Falkland," but proceeds to give 1643 as the date of his death. In this he is followed by Mr. Fleay (*Chronicle History*, II, 368). It is correctly, though not very clearly assigned by Dr. Ward (*Eng. Dr. Lit.* IV, 335).
- P. 19. Chapman. *Eastward Ho.* 1605. Note. For "oppos'd" read "opposd."

[Another edition.] 1605. Note. For "oppos'de" read "opposde." The Dyce copy of this edition contains the duplicate leaves E and E₂, which were cancelled owing to the passages which gave offence to James and led to the imprisonment of the authors. This was, therefore, the earlier edition.

Bussy d'Ambois. 1616. Probably a mistake for 1646, omitted in the *Biographia*.

P. 22. *Revenge for Honour.* 1654. Another issue, the imprint alone altered.

Revenge for Honour. 1659. Another issue, with a new titlepage.

Cokayne. *Small Poems.* 1658. This is evidently nothing but an imperfect copy of the next entry, each part of which has a separate title-page. There is no reason to suppose that the *Poems* were issued alone.

Poems, 1662. Omit Dyce from list of copies, and add :

[Another issue.] *for Francis Kirkman.* 1662.

Dyce.

P. 26. Daniel. *Certain Small Works.* 1607. After this entry add :
[Another issue.] *I. W. for Simon Waterson.* 1607.

The sheets of the above re-issued with cancels for the separate titlepages to *Cleopatra* and *Musophilus*, adding dedications.

Huth.

The Whole Works. 1623. Note. Add : It was edited by John Daniel, brother of the poet.

P. 27. *The Queen's Arcadia.* 1605. Prefix asterisk (*).

D'avenant. *Two Plays.* Note. For "Gabriel" read "Gabriel Bedel." The signatures are continuous.

Works. Contains an engraved portrait by Farthorne (wanting in B.M. copy).

P. 29. *The Siege of Rhodes.* Add : [Another edition.] *for Henry Herringman.* 1670.

Hazlitt. II. 159.

P. 32. Richard Day. *Christ Jesus Triumphant.* I have been unable to find any copy of this translation, but a modern reprint in the B.M. is not dramatic. There is certainly a Latin play of the title by Fox (Basel, 1556), but I doubt whether the present "treatise" is a translation of it.

P. 39. Garter. *Susanna.* This entry should be omitted. The authority for the existence of the work, beyond the entry in the S.R., is a MS. note by Thomas Coxeter in a copy of Jacob's Lives. Nothing has been heard of it for more than a century and a half.

- P. 41. Gascoigne. *Glass of Government*. This is the same edition as the previous entry, differing only on the last page. It is, however, the earlier issue, and wants the list of *errata* following the colophon in the later.
- Glapthorne. *Wallenstein*. 1640. This is not another edition, but a re-issue with the imprint alone altered.
- P. 43. Gough. *The Strange Discovery*. 1640. Second entry. This is a re-issue of the sheets of the first, with the name alone altered.
- P. 45. Greville. *Mustapha*. 1609. Prefix asterisk (*).
- Haughton. *Englishmen for my Money*. 1626. Prefix asterisk (*).
- P. 47. John Heywood. *The Pardoner and the Friar*. 1533. *For frere, read frere/*
- P. 48. Thomas Heywood. *Edward IV*. 1600. Add: B.L.
- P. 50. *If you know not me*. Part II. 1632. *For we read me*. In the three copies of this edition in the B.M. the imprint has been clipt by the binder, and it is impossible to say whether the date is 1632 or 1633. The catalogue gives 1633. In two cases it is bound with the 1632 edition of Part I, in one case with the 1639 edition.
- P. 52. *The Fair Maid of the West*. 1631. Each part has separate signatures, and the second is without pagination.
- The Iron Age*. Part I. 1632. Add: [Another issue.] Written by Thomas Heywood. *Nicholas Okes*. 1632.
- The sheets of the above issued with a printer's device replacing the woodcut on the titlepage. That the titlepages are alternative and not, as Hazlitt says, duplicate (*Old English Plays*, 4) is shown by the fact that each has the list of *personae* on the verso printed from the same setting up of the type.
- W. W. G.
- P. 55. Jonson. *Workes*. 1616. Second issue. Note, l. 1. *For impress,* *read* imprint.
- P. 56. *Works*. 1692. Contains engraved portrait by Elder.
- P. 57. *The Case is altered*. 1609. Add: [Another issue]. [Anon.] 1609. See Gifford and Cunningham's edition, vi. 509.

P. 58. Jordan. *The Walks of Islington and Hogsdon.* 1657. For E. 717
(5) read E. 910 (5).

Tricks of Youth. This is not another edition, but merely another issue, the titlepage and one leaf being different. The date 1663 has been printed or stamped on to the titlepage after it had been printed off.

P. 60. Knevet. *Rhodon and Iris.* 1631. Add note: The author's name appears at the end of the epistle dedicatory.

P. 61. Kyd. *Spanish Tragedy.* "sold by Thomas Langley." 1623. For the reference to Hazlitt, substitute "Huth," and in the next entry: for *[Another edition.] read *[Another issue.]

The First Part of Jeronimo. 1605. Prefix asterisk (*). The ascription to Kyd is very doubtful.

P. 66. Markham. For GERVAS, read GERVASE.

The Dumb Knight. 1633. Add note: The preface is again signed, Lewes Machin.

Marlowe. *Tamburlaine.* Insert before first entry:

Tamburlaine the Great. Who, from a Scythian Shepheard by his rare and wonderfule Conquests became a most puissant and mighty Monarque. And (for his tyranny, and terroure in Warre) was tearmed, The Scourge of God. Deuided into two Tragical Discourses, as they were sundrie times shewed vpon Stages in the Citie of London, By the right honorable the Lord Admyrall, his seruantes. Now first, and newlie published. *Richard Jones.* 1590. 8vo.

Sigs. A-K in eights, L in twos. The only known copy wants one leaf near the end. A fragment, consisting of the titlepage and address to the reader only is in the Bridgwater Library. It has been described as a quarto, but as it agrees letter for letter with the Bodleian octavo, this is presumably a mistake.

Bodl.

Tamburlaine. 1592. Add: 8vo. Note. Add: This is a different edition to the octavo of 1590, having sigs. A-I in eights.

Hazlitt (H. 373) boldly asserted that they were identical (compare titles here given!) but that in the B.M. copy "someone has altered the date with a pen to 1592." This is certainly not so, the date can never have been 1590, but I am not sure it has not been altered from 1593 to 1592. Langbain mentions an edition of 1593. Collier seems to have known an edition of 1597 (See Cunningham's Marlow, p. 368).

P. 73. Massinger. *The Bondman*. 1638. ("for Harrison"). For B.L.O.,
read Bodl.

P. 75. *The City Madam*. 1659. Another issue, with date alone altered.
May. *Two Tragedies*. 1654. This is a re-issue of the separate editions
with a general titlepage substituted for that of *Agrippina*, and a new one
dated 1654 for that of *Cleopatra*.

P. 76. Mayne. The entries should probably be as follows:

Two Plaies. The City Match. A Comœdy. And the Amorous Warre A
Tragi-comœdy. Both long since written, By J. M. of Ch. Ch. in Oxon.
Oxford. Re-Printed by Hen. Hall, Rich. Davis. [sic] 1658. 4to.

This volume contains the 1648 *Amorous War*, sometimes (e.g. B.M.) with the
original titlepage, sometimes (see Hazlitt, II, 390) with a new titlepage dated 1659.

B.M. (1346. c. 2.) Bodl. (impf.)

[Another edition.] *Oxford. [&c.] 1659. 8vo.*

This volume contains the two separate editions of this date, which have, however,
distinct signatures, &c., preceded by a general titlepage.

Haz. H. 385.

* The Citye Match. A Comœdye. Presented to the King and Queene at
White-Hall. Acted since at Black-Friers by His Maiesties Servants.
Oxford. Leonard Lichfield. M.DC.XXXIX. Fol.

B.M. (644. k. 29.) Bodl.

[Another edition.] By J. M. St: of Ch : Ch : in Oxon. *Oxford, Henry
Hall, for Rich : Davis. 1659. 8vo.*

This is printed from the same setting up of the type as the quarto edition in the
Two Plays of 1658, the pages not only being re-arranged in the frame, but the
number of lines to the page being reduced from 33 to 30. (See *Essay*, p. xii).

B.M. (643. b. 43). Bodl. Dyce.

* The Amorous Warre. A Tragi-Comœdy. *Printed in the Yeare 1648.*

B.M. (1346. c. 2).

[Another edition]. By J. M. St. of Ch. Ch. in Oxon. *Oxford, Henry
Hall, for Ric Davis. 1659. 8vo.*

B.M. (643. b. 35). Bodl. Dyce.

P. 77. Middleton. *Two Plays.* 1657. The volume should contain an engraved portrait, unsigned, and a stationer's catalogue. Both are found in the copy in Mr. Huth's library.

P. 79. *A Game at Chess.* n.d. * [Another edition.]

In place of present note, *read*: This edition has the same titlepage as the above, from which it may be distinguished by having a query (?) at the end of the first line of the "Induction" in place of a semicolon (;) as is there the case, and also in the frequent use of *VV* for *W* in the speakers' names. Copies of the two editions will be found in the Dyce collection.

B.M. (161. a. 10, last two leaves only.) Dyce.

P. 80. *The Spanish Gipsie.* 1661. ("for Kirkman.") *Add note*: Another issue, differing from the above in the imprint and stationer's advertisement at the end alone.

P. 81. *Your Five Gallants.* Sig. A-L. So Hazlitt in this *Manuel of Old English Plays* as quoted. I very much doubt its existence, however. His remarks on the subject elsewhere (H. 392, I. 289) are quite unintelligible.

Munday. *The Two Italian Gentlemen.* It is evident from the S. R. entry and from Kirkman's list that the title of the play was *Fidele and Fortunatus* (not *Fortunio* as Hazlitt and Ward have it). *The Two Italian Gentlemen* is the running title.

P. 82. Nabbes. Insert before first entry:

Playes, Masques, Epigrams, Elegies, and Epithalamiums. Collected into one Volume. By Thomas Nabbes. *I. Dawson.* 1639.

General titlepage prefixed to a collection of the separate editions of the following plays:

Microcosmus, 1637.

Tottenham-Court, 1639.

Hannibal and Scipio, 1637.

The Unfortunate Mother, 1640.

Covent-Garden, 1638.

The Bride, 1640.

B.M. (11,775. bbb. 9.)

P. 83. Norton. *Forrex and Porrex.* n.d. Note. *Add*: The authors' names appear in the printer's preface.

P. 86. Quarles. *The Virgin Widow.* Second edition. *Add date*: 1656.

P. 87. Randolph. *Poems.* 1643. For *London*. (period), read *London* (comma).

P. 91. Rutter. *The Cid*. 1650. *For* B.M. (168. b. 22), *read* B.M. (162. b. 22).

P. 94. Shakespeare. Note that with regard to the entries of the Shakespeare folios, while I believe them to be correct so far as they go, no attempt has been made to indicate the very numerous variations which exist. This is rather a particular branch of the subject for which I must refer students to the special authorities on Shakespearian bibliography.

P. 99. *Titus Andronicus*. 1611. Prefix asterisk (*).

P. 103. Pseudo Shakespearean Plays. *Thomas Lord Cromwell*. 1602. Omit asterisk (*).

Pericles. 1609. *For* Prince. (*period*), *read* Prince : (*colon*).

P. 104. *Pericles*. 1609. In place of this entry, *read*:

[*Pericles*]. *Imprinted at London for Henry Gossen*. 1609.

A different edition, but having the titlepage identical with the above. It may be distinguished by having the stage direction on A2 "Enter Gower" misprinted "Eneer Gower."

P. 106. Shirley. *Six Plays*. 1653. *Add*: 8vo.

There are two portraits of Shirley, one by Marshall and one by Gaywood, which seem to be found more or less indifferently with the present volume, the *Honoria and Mammon* of 1659, and the *Poems, &c.* of 1646 (See *Masques*). Which belongs strictly to which I cannot at present say. Hazlitt allots the Marshall to the *Poems*, the Gaywood to the other two.

Two Plays. 1657. Note. *For* edition, *read* editions.

P. 107. *The School of Complement*. 1637. The author's name again appears in full at the end of the dedication. It was omitted in 1667.

P. 110. *Honoria and Mammon*. 1659. The portrait will be found in B.M. (C. 12. f. 19 (9).)

P. 111. SIDNEY, MARY, Countess of Pembroke. Properly, the heading should, of course, run: HERBERT, MARY, Countess of Pembroke (née Sidney).

Stephens. *Cynthia's Revenge*. [Another issue]. 1613.

The titlepage differs only in having the name inserted. A copy is in the Dyce collection. Mr. Halliwell assigned the play to John Swallow on the authority of an allusion in some of the commendatory verses, for

which he is scoffed at by Mr. Fleay. The ascription had, however, been already made by Kirkman. This must have been traditional, and borne out as it is by the reference in the verses is pretty well convincing. Probably then the issue with Stephens' name is the earlier.

P. 113. Suckling. After the *Last Remains* insert :

The Works of Sir John Suckling. Containing All his Poems, Plays, Letters, &c. Published by His Friends (from his own Copies) to perpetuate his Memory. *for Henry Herringman.* 1676.

The separate parts, including titlepages and imprints, are mostly reprinted from earlier editions. In the case of the plays they are as follows :

Aglaura . . . *for Humphrey Moseley.* 1658.

Aglaura [Act v.] . . . *for H. H.* 1672.

The Goblins . . . *for Humphrey Moseley,* 1658.

Brennoralt . . . *for Humphrey Moseley.* L658. [sic.]

The Sad One . . . *for Humphrey Moseley.* 1659.

W. W. G.

P. 114. Tatham. *The Mirror of Fancies.* 1657. Add : 12mo.

In Maidment and Logan's edition a copy is said to be in the B.M., but it does not appear in the Catalogue.

P. 115. Tomkis. *Albumazar.* The author of this play may with tolerable certainty be identified with John Tomkins. He was the son of Thomas Tomkins (a name for which Tomkis is probably a scribal error) and was a former scholar of Trinity.

Tourneur. *The Revengers Tragedy.* 1608. Prefix asterisk (*).

P. 118. Webster. *The Duchess of Malfi.* 1678. Prefix asterisk (*).

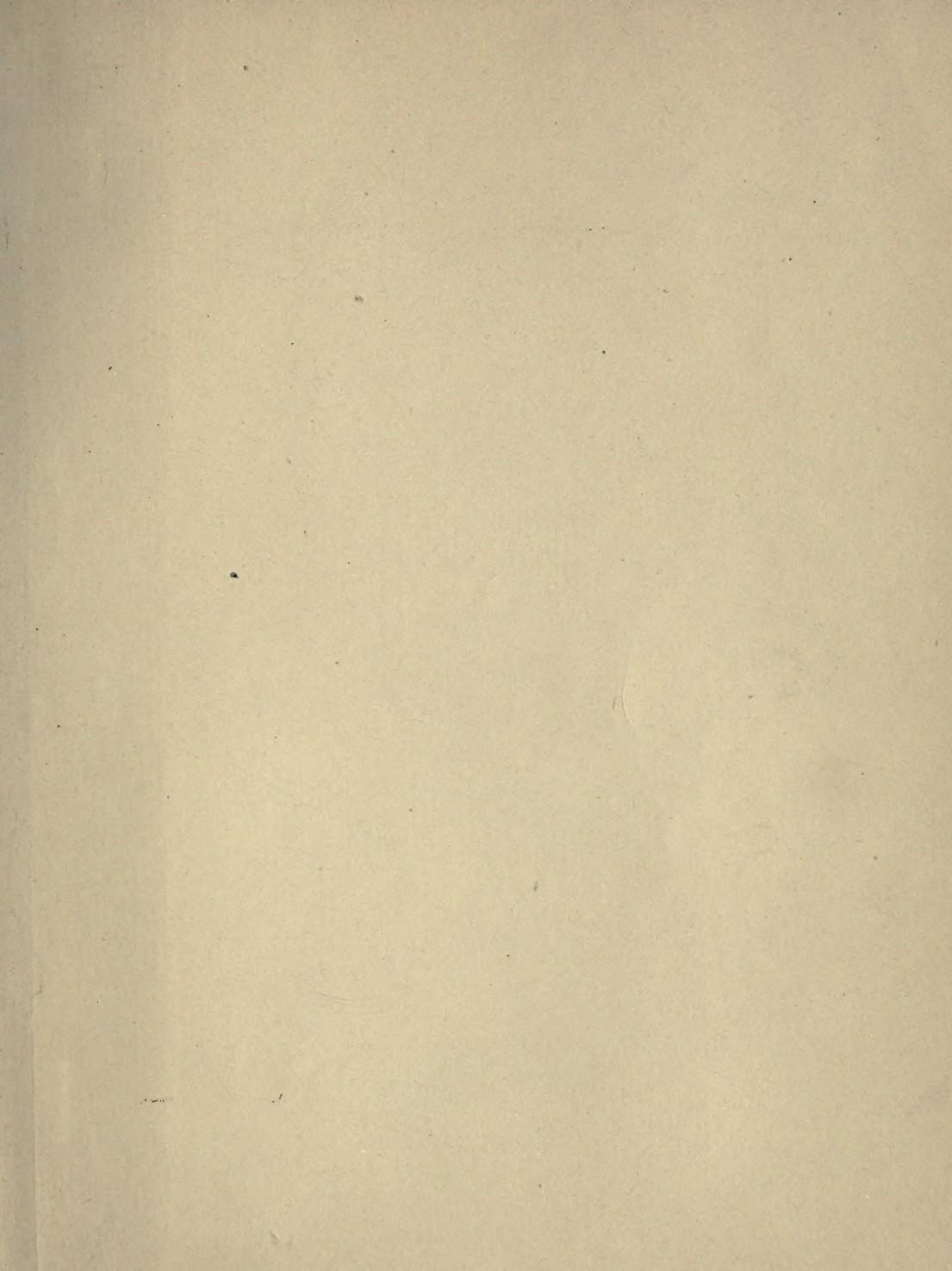
P. 119. *Appius and Virginia.* 1659. This is a re-issue with a new title-page only.

Wever. *Iuventus.* ("by Vele"). *Add note:* The author's name again occurs at the end of the play.

P. 120. Wilmot. *Tancred and Gismund.* 1591. *Add note:* The author's name appears at the end of the epistle dedicatory.

P. 126. *The Wars of Cyrus.* In place of reference to Heber and Hazlitt, read : B.M. (C. 34. b. 15).

P. 128. *Mucidorus.* After the edition of 1619 insert :





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Greg, Walter Wilson
A list of English plays
written before 1643

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